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It's goodbye, Gav. Now can the progressives set aside ego, ambition, and personal peeves and actually choose a mayor who represents San Francisco values? P11

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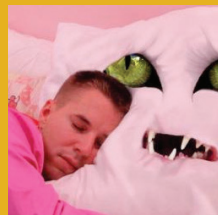
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Holidays with the Symphony

December 2 - 31

John Adams conducts *El Niño*

Thu Dec 2 8pm
Fri Dec 3 8pm
Sat Dec 4 8pm

John Adams conductor
Dawn Upshaw (Dec 2 & 4),
Jessica Rivera (Dec 3) sopranos
Michelle DeYoung mezzo-soprano
Daniel Bubeck, Brian Cummings,
Steven Rickards countertenors
Jonathan Lemalu bass-baritone
San Francisco Symphony Chorus
San Francisco Girls Chorus,
Susan McMane director
San Francisco Symphony

John Adams *El Niño*

The Symphony launches the Holiday season with a bona fide modern classic, as the preeminent American composer John Adams conducts a new production of *El Niño*, his captivating retelling of the Christmas story. Special lighting and staging help set the mood and tell the tale. The all-star cast of singers includes Dawn Upshaw, one of *El Niño*'s original interpreters.

Inside Music, an informative talk with Susan Key, begins one hour prior to concerts. Free to ticketholders.

Off the Podium, an informal Q&A with Dawn Upshaw, Michelle DeYoung, and Jonathan Lemalu, begins immediately after the December 2 performance.

Meet John Adams at a CD signing following the December 3 concert at the Symphony Store.

These concerts are made possible through The Barbro and Bernard Osher Staged Production Fund.

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Sun Dec 5 11am & 3pm

Inaugurated 30 years ago by the late Louise M. Davies, this holiday classic is a Symphony family tradition. Treat your children to this festive concert featuring the magical music of the season performed by members of the San Francisco Symphony and special guests. The post-concert party in the lobbies includes entertainment, arts and crafts activities, decorated trees, and refreshments.

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Herman Jackson conductor
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Handel's Messiah

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Fri Dec 17 7:30pm
Sun Dec 19 2pm

Ragnar Bohlin conductor
Kiera Duffy soprano
Tove Dahlberg mezzo-soprano
Benjamin Butterfield tenor
Robert Gleadow bass
San Francisco Symphony Chorus
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Handel *Messiah*

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Ruthie Foster vocals

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Fri Dec 24 2pm

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As bad as the election results are, they would have been worse if progressives hadn't worked hard against the right-wing juggernaut.

EDITOR'S NOTES

By Tim Redmond
tredmond@sfbg.com

Way back in 1986, Tom Hsieh Sr., an architect and one of the most conservative members of the Board of Supervisors, called his colleague Harry Britt — by all accounts the most liberal supervisor — and asked for a meeting. The way both men described it to me at the time, Britt was a little mystified; why would someone who was on the opposite end of the political spectrum want to be pals?

Well, it turned out that Hsieh had a message for his colleague. "Someday," Hsieh told Britt, "the gays and the Asians will be running this town, and we might as well get along."

It's taken a while, but Hsieh (whose son is a moderate-to-conservative political consultant and activist) was prophetic. One of the little-noticed facts about this supervisorial election is that the majority of the members of the next Board of Supervisors will be either Asian or gay. And the odds are pretty good that the person in the Mayor's Office in 2012 will be Asian (David Chiu, Leland Yee, Phil Ting) or gay (Tom Ammiano, David Campos, Mark Leno).

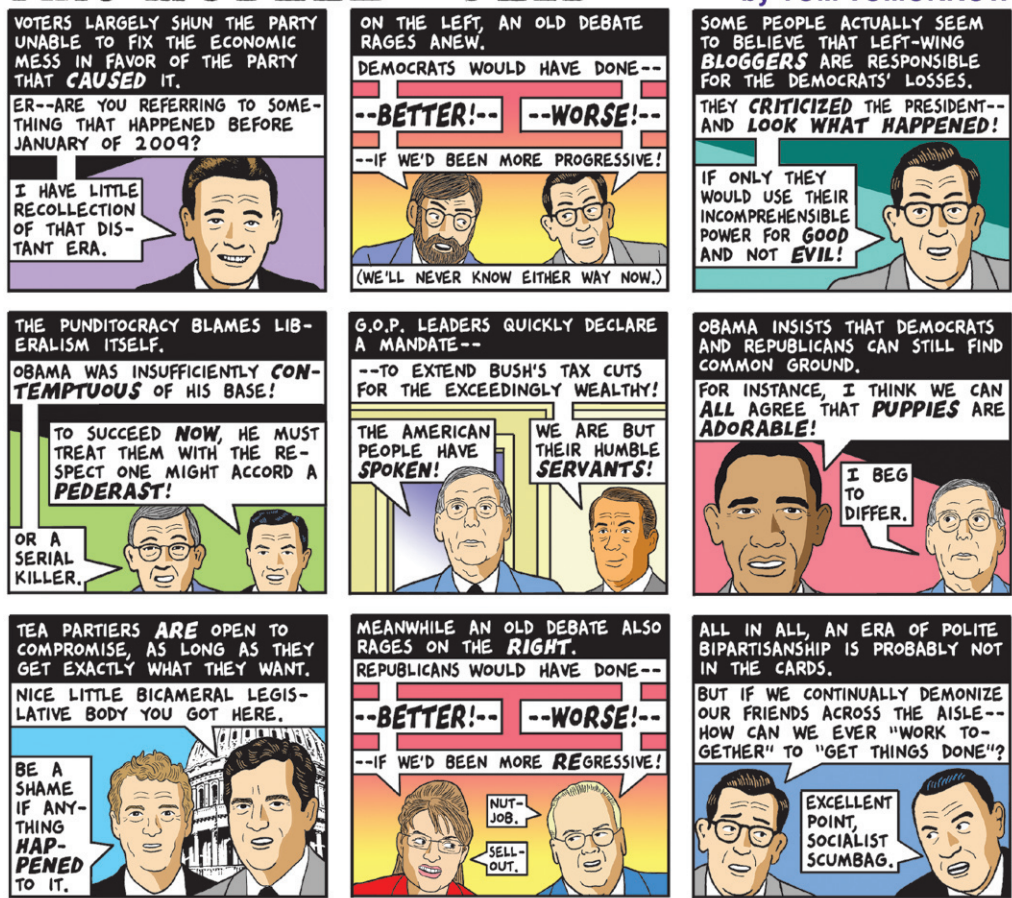
I mention that bit of interesting history as a sort of a prelude to the fascinating historic challenge facing progressives in San Francisco today. At a time when the rest of the country seems to be drifting (at least for the moment) to the right, San Francisco has a chance to go to the left. There hasn't been a mayor the progressives supported in this town in at least 20 years (and that's if you count Art Agnos, which is a bit of a stretch). With Gavin Newsom (will he be San Francisco's last straight white mayor?) leaving early in his term, the supervisors could profoundly change the direction of the city.

And they could also duck, punt, or make a terrible mistake.

If the board wants to appoint

CONTINUES ON PAGE 6 >>

THIS MODERN WORLD



How not to choose a mayor

EDITORIAL There are plenty of good arguments among progressives about who would be the best person to replace Gavin Newsom as mayor and how the Board of Supervisors should make that decision. It's a complicated situation: The next mayor will face a horrible budget deficit, all sorts of tough decisions — and then face the voters in 10 months. And if the board appoints a progressive, that person will face a hostile daily newspaper and several well-funded opponents in the fall.

But we know there are some very bad scenarios, some things the board and the potential mayor contenders shouldn't do — because in the end, the process needs to be free of any sort of backroom taint.

Here are some basic ground rules for the next two months.

Newsom shouldn't try to mess around with the selection of his successor. The mayor decided to run for state office with the full knowledge that he would leave behind a vacancy that the supervisors would fill. He has no business playing political and legal games to skew the results. For example, some say Newsom is considering delaying his swearing in, now set for Jan 3, 2011, for a week to prevent the current supervisors from voting on an interim mayor. That would be a bad faith, manipulative move. He made his choice; now he needs to get out of the way and let the City Charter process work.

The current board should have a fair shot at electing Newsom's replacement.

The day after Newsom takes office as lieutenant governor, the current board will meet for one last time — and by law, they should and will have a chance to find a candidate who can get six votes to serve out Newsom's term. Any parliamentary moves that serve only to delay the vote and push the decision to the new board would be inappropriate.

The idea of a "caretaker" mayor is fraught with problems — and Willie Brown shouldn't even be on the list. Newsom is pushing the idea of a true interim mayor, someone who won't run for the job in November and will simply keep the lights on for 11 months. That means ignoring the city's serious structural problems. A caretaker

CONTINUES ON PAGE 6 >>

How to fight the GOP

By Norman Solomon

OPINION Now what?

Now we need to build a grass-roots progressive movement — wide, deep, and strong enough to fight the right and challenge the corporate center of the Democratic Party.

The stakes are too high and crises too extreme to accept "moderate" accommodation to unending war, regressive taxation, massive unemployment, routine foreclosures, and environmental destruction.

A common formula to avoid is what the Rev. Martin Luther King Jr. called "the paralysis of analysis." Profuse theory + scant practice = immobilization.

It's not enough to denounce what's wrong or to share visionary blueprints. Day in and out, we've got to organize for effective and drastic social change, in all walks of life and with a vast array of activism.

Yes, electioneering is just one kind of vital political activity. But government power is extremely important. By now we should have learned too much to succumb to the despairing claim that elections aren't worth the bother.

Such a claim is false. For instance, consider the many hundreds of on-the-ground volunteers who rejected the paralysis of analysis by walking precincts and making phone calls to help reelect progressive Rep. Raul Grijalva (D-Arizona). Grijalva won a tight race in the state's southwestern district and will return to Congress next year — much to the disappointment of the corporate flacks and

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EDITOR'S NOTES

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someone who's going to promote a progressive agenda, that person not only needs to be able to get six votes in January, but hold on to the seat until November — when the competition will be intense. And any progressive mayor will be vilified by the local daily papers, mocked by the national media, and held to an almost impossible standard by his or her constituents.

You wonder why anyone would want the job.

But taking on that insane challenge is also about history, and about proving that this city is (still) different. And the person in the job is going to need a whole lot of help and support. I have to believe that we're up to it. **SFBG**

MAYOR

CONT>>

would have no authority and little ability change things. And the notion that's being floated around of former mayor Willie Brown stepping in is disgraceful. Brown was a terrible mayor, and a rerun of that nightmare — even of only 11 months — is the last thing San Francisco needs.

Kamala Harris shouldn't be a player in this game. If Harris, the current district attorney, is elected state attorney general, her job will be open too — and it's easy to see how Newsom could use that as a plum to get his way. If Harris resigns before Newsom is sworn in, Newsom would get to appoint her replacement — and if that appointee is currently on the Board of Supervisors, Newsom would get to fill a seat on the board too. Harris needs to stay out of that unseemly sort of deal.

All the rules and procedures need to be made public, now. The legalities of this transition are tricky. Could the current board appoint an interim mayor now, knowing that a vacancy will occur, or must they wait until Newsom has actually resigns? Could Newsom delay his swearing in? The supervisors need to get legal advice on every possible scenario — and make it public. The last thing anyone needs in this confusion period is secrecy.

Plenty of people will be unhappy with whatever plays out. But if the process is bad, the result will be a mayor with no legitimacy. **SFBG**

OPINION

CONT>>

xenophobes who tried to defeat him because of his strong stance against the state's new racial-profiling immigration law.

The mass-media echo chamber now insists that Republicans have triumphed because President Obama was guilty of overreach. But since its first days, the administration has undermined itself — and the country — with tragic under-reach.

It's all about priorities. The Obama presidency has given low priority to reducing unemployment, stopping home foreclosures, or following through with lofty pledges to make sure that Main Street recovers along with Wall Street.

Far from constraining the power of the Republican Party, the administration's approach has fundamentally empowered it. The ostensibly shrewd political strategists in the White House have provided explosive fuel for right-wing "populism" while doing their best to tamp down progressive populism. Tweaks aside, the Obama presidency has aligned itself with the status quo — a formula for further social disintegration and political catastrophe.

The election of 2010 is now grim history. It's time for progressives to go back to the grassroots and organize with renewed, deepened commitment to changing the direction of this country. If we believe that state power is crucial — and if we believe in government of, by, and for the people — it's not too soon to begin planning and working for change that can make progressive victories possible in future elections. **SFBG**

Norman Solomon is co-chair of the Healthcare Not Warfare campaign, launched by Progressive Democrats of America. His books include War Made Easy: How Presidents and Pundits Keep Spinning Us To Death.

CORRECTION

Photo credits were omitted on the Oct. 20 and Nov. 3 Super Ego columns. The photos were taken by Yelp users Tovah S., Kevin Y., r.l, and LW. We regret the omission.

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Francisco Bay Guardian* featuring a **free photo booth** and live
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Prison for killer cop

Disappointed by the lenient sentence, Grant supporters vow to continue fighting for justice

By Rebecca Bowe and Alex Emslie
rebeccab@sfbg.com

On Nov. 5, former BART Police officer Johannes Mehserle was sentenced to two years in state prison for fatally shooting Oscar Grant, a 22-year-old African American rider, on the Fruitvale train platform on New Year's Day 2009.

Mehserle, who is white, was convicted of involuntary manslaughter in July in an incident that has become charged with racial undertones. He received credit for 292 days served in jail so far, which will considerably reduce his time in prison. It was the lightest prison sentence he could have received for the crime.

Grant supporters gathered in Frank Ogawa Plaza in downtown Oakland to express anger and sorrow upon hearing news of the sentence. "I'm not shocked," said Cat Brooks, who helped organize an afternoon rally for the Coalition for Justice for Oscar Grant. "But I'm disgusted and distraught. It seems like the justice system didn't work."

After the rally came to a close and night fell, protesters spilled into the streets and marched toward the Fruitvale BART Station, the scene of the crime. But after a dozen car windows were smashed along the way, police officers in riot gear corralled the group into a residential neighborhood. Police then placed 152

protesters under mass arrest, mostly on charges of unlawful assembly. Roughly two-thirds of those arrested were Oakland residents, according to the Oakland Police Department, while others were from Berkeley, San Francisco, Hayward, and other local cities.

COMMUNITY RESPONDS

A stage outside Oakland City Hall was transformed into a venue for personal expression in the wake of the sentencing. Community members lined up to air their frustrations and resolve to keep fighting. They piled flowers onto a shrine that had been created with a picture of Grant's face. Some painted pictures, while others gave spoken word or hip-hop performances. Several told stories of loved ones who'd died in police shootings.

Cephus Johnson, Grant's uncle, was at the Los Angeles courtroom where Mehserle was sentenced, but shared some thoughts with the Guardian beforehand. Asked what he'd thought when the verdict had been announced, Johnson said, "My first thought was that we're witnessing the criminal justice system failing to work as it should have worked." If the sentence fell short of the 14-year maximum, he said, "it will be another slap in the face, signifying that black and brown men are worthless."

East Bay labor organizer Charles Dubois was among those attending

the Nov. 5 rally. "Every black parent, every brown parent, lives with this nightmare of their children being killed by some cops because they thought they had a gun," Dubois said in an interview with the Guardian. "It's been happening since I was a kid. It's been happening then and it's happening now, and it's going to keep happening until we do something."

California Assemblymember Tom Ammiano (D-SF) also weighed in during a phone call with the Guardian. "This verdict is outrageous," he said. "It's Dan White all over again."

JUDGE DROPS GUN ENHANCEMENT

Judge Robert Perry sided with arguments presented by Mehserle's defense attorney, Michael Rains, when he levied a reduced punishment. Mehserle could have served up to 14 years prison for involuntary manslaughter committed while wielding a gun, but Perry tossed out the firearm enhancement.

"No reasonable trier of fact could have concluded that Mehserle intentionally fired his gun," the judge was quoted in media reports as saying. But that appears to be what the jury found, as the prosecution argued in a presentencing memorandum.

"The evidence was presented regarding the use of the gun, and in discussing the use of the gun in the



Activists march down 14th Street in Oakland protesting a lenient sentence for former BART cop Johannes Mehserle, who fatally shot Oscar Grant. | PHOTO BY RAMSEY EL-QARE

jury room, somehow or another the jury decided he had used the gun illegally," criminal defense attorney and National Lawyers Guild observer Walter Riley told the Guardian. "One has to believe the jury expected him to have exposure to a greater amount of jail time because of that."

Perry said he believed Mehserle suffered a "muscle memory accident" that led him to draw and fire his service weapon instead of his Taser, a cornerstone of the defense's case.

Rains wrote to the court prior to sentencing that jurors should never have been allowed to apply the firearm enhancement to an involuntary manslaughter conviction "because in this case, there is no logical way to square a verdict of involuntary manslaughter and a finding that Mehserle intended to use his gun."

Prosecutor David Stein of the Alameda County District Attorney's Office countered that the jury's

conviction showed they believed Mehserle intended to shoot, but not to kill, Grant. Yet Perry agreed with the defense, conceding he had mistakenly permitted the jury to enhance Mehserle's sentence.

Riley said he sympathized with frustrations over the gun enhancement getting dismissed. "The use of guns is too prevalent in circumstances where law enforcement comes in contact with young black people," he said. "Our society — our civil society, our judicial authority, and our communities — have to hold government and law enforcement officers to a higher level of accountability in their interactions with citizens. When people with guns shoot an inordinate number of people of one group, it's worth tremendous scrutiny."

ANOTHER NIGHT IN JAIL

Twice before, activists took to the

CONTINUES ON PAGE 10 >>

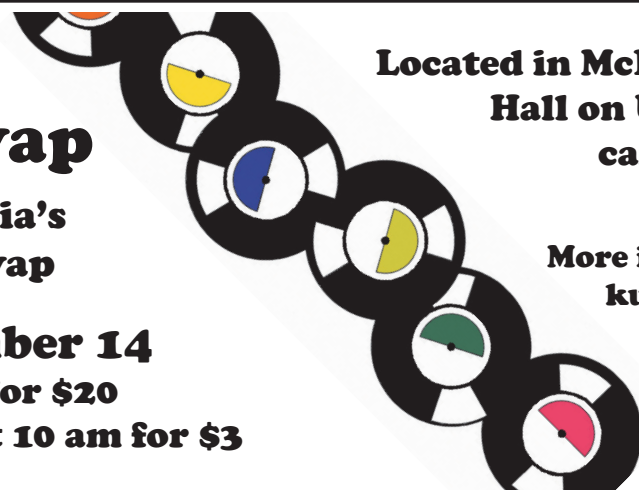
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ALERTS

By Lori Shouldice
alert@sfbg.com

WEDNESDAY, NOV. 10

Protest a Mexican dam

Help keep a village in Mexico from being flooded. Come to the Mexican Consulate to protest construction of the El Zapotillo Dam, which would submerge the town of Temacapulín, Jalisco, and provide water to a neighboring state that already loses 40 percent of its water supply in transmission. Join families of Temacapulín in a musical and peaceful protest to stop the dam. 12 p.m.-1p.m., free Mexican Consulate 532 Folsom, SF
www.internationalrivers.org/node/5908

THURSDAY, NOV. 11

SF Public Press party

Join the nonprofit SF Public Press for drinks and appetizers, pick up a free copy of its latest newspaper, and meet the people who pull it all together.

5:30 p.m., \$20 general admission The Mechanics' Institute 57 Post, SF
www.sfpublishpress.org

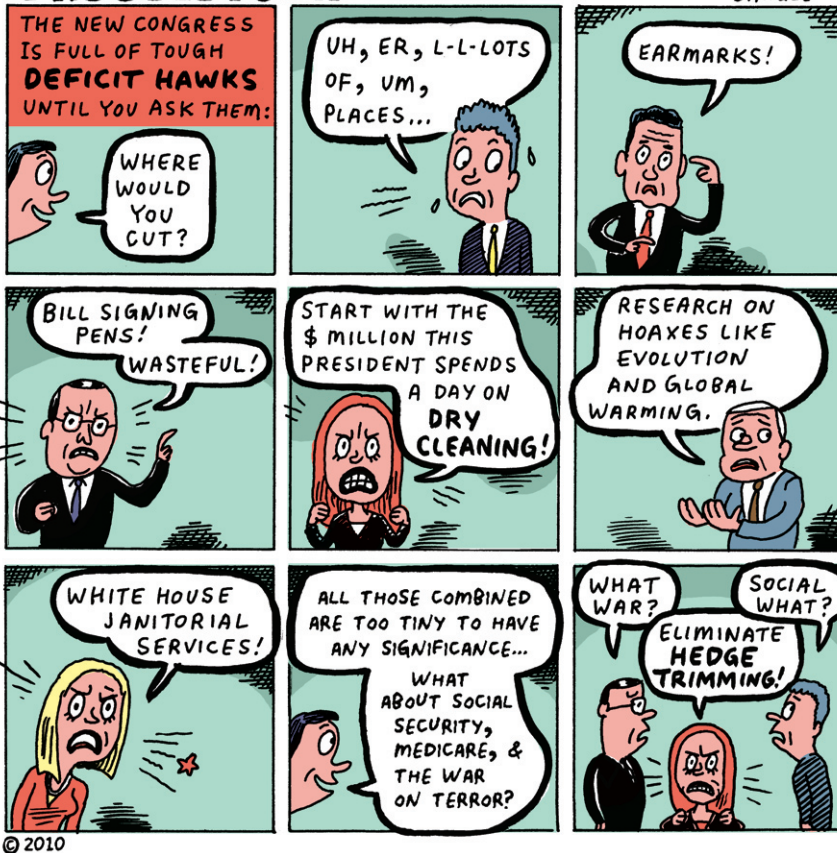
Watch The Big One

Michael Moore's hilarious cross-country road movie plumbs the depths of corporate America, asking the question: at a time when corporations are posting record profits, why are so many Americans still in danger of losing their jobs? Moore embarks on a one-man campaign to persuade Fortune 500 companies to reconsider their downsizing decisions. 7:30 p.m., \$5 donation Humanity Hall, 390 27th St., Oakl.
www.humanisthall.net/wp/2010/10/17/film-the-big-one-2/

Rally Against KPFA's cuts

Union workers at America's first listener-sponsored radio station, KPFA 94.1 FM, have mobilized to oppose imminent cuts to KPFA staffing by their parent organization, the Pacifica Foundation. *The Morning*

TROUBLETOWN



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Show, *Against the Grain*, *Hard Knock Radio*, and *KPFA Evening News* all appear slated for severe program changes and/or decimating cuts. 4:30-6:30a.m., free 1925-29 Martin Luther King Jr. Way, Berk.
www.kpfaworker.org

SATURDAY, NOV. 13

Indybay's

10th Anniversary Celebration

Indybay, a hub for independent progressive news and activism, has been thriving for a decade, along with SF Bay Area and Santa Cruz Independent Media Centers and other projects. To celebrate and honor its many contributors, come

hear form a diverse lineup of speakers from across Northern California discussing independent media's role in social and environmental justice movements. 12 p.m., \$10 donation Continental Club 1658 12th St., Oakl.
www.indybay.org/news-items/2010/09/11/18658427.php

SUNDAY, NOV. 14

Cultivating a Legacy of Hope

Be a part of the Filipino/American Coalition for Environmental Solidarity (FACES) first-ever community celebration, marking 10 years of building environmental justice and solidarity between the U.S.

and the Philippines. Event features a palengke (market) of sustainable crafts, live performances from spoken word poet Aimee Suzara, Diwa Kulintang Ensemble, and guitarist Theresa Calpotura, along with delicious Filipino foods and more. 2-4:30 p.m., free Bayanihan Community Center 1010 Mission St., SF
www.facecollabority.org SFBG

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POLITICS

Community reaction to the Johannes Mehserle sentencing, news on what provisional ballots from last week's election had to say, and the deportation of a local student



NOISE

Wallpaper brings the heat with "Indian Summer" and Ben Richardson's interview with Slough Feg on the philosophy of heavy metal



PIXEL VISION

Shock and awe photos from the Giants ticker-tape parade, plus Dia de los Muertos shots, and three egg creams to sip and slide you into autumn



SEX SF

The ever-steamin' Caitlin Donohue runs down the week's naughtiest sex events and sultriest goings-on

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Activist Rachel Jackson asks to speak with the officer in charge when she is barricaded in by a line of police on Sixth Avenue in Oakland. | PHOTO BY RAMSEY EL-QARE

Grant CONT.»

streets in furious protest over this case. In January 2009, things escalated to the point where cars were set ablaze. In July 2010, a street rally gave way to rioting and looting. So on Nov. 5, many downtown Oakland storeowners boarded up and closed business early in anticipation of a third wave of vandalism.

Yet the turnout was smaller

than the previous events. And while there were reports of smashed car windshields and other instances of vandalism along the circuitous path of the march, there was far less property destruction.

The community affair outside Oakland City Hall ended around 6 p.m., when the permit expired. Soon after, activists spilled into the intersection of 14th and Broadway streets, then began advancing down 14th Street chanting “No Justice! No

Peace!” and “The whole system is guilty!” The march turned right onto Madison Street, then left onto 10th Street.

A police helicopter with a spotlight kept pace overhead while it progressed, and when protesters reached Laney College, police officers in riot gear blocked them in. So protesters cut through a park and wandered in a pack until they reached the intersection of East 18th Street and Sixth Avenue in a residential neighborhood. Once again, police surrounded the protesters. This time, the crowd was trapped.

Rachel Jackson, an activist who was barricaded in, began sounding off. “We were going to Fruitvale,” she explained. “We wanted to go to the scene of the crime. All night the police have been trying to suppress our free speech.” When a nearby TV news reporter asked her about windows that had been busted along the march, she was incensed. “We will not equate glass with Oscar Grant’s life!” she responded. “If we have to come out ourselves and board up windows, we’ll do that. But what we are concerned with right now is murder.”

Reporters were allowed to exit the confined area, but if anyone else had

been inclined to leave peacefully, they were unable to. Police issued a call on a megaphone telling activists, “You are all under arrest. Do not resist arrest.” By the time the mass arrest was underway, public information officer Jeff Thomason told a group of reporters that there were more police officers on the scene than protesters.

“When the rocks were being thrown, it was declared an unlawful assembly,” Thomason explained. He said a dispersal order had been issued simultaneously. Yet it would have been impossible for the trapped crowd to comply with such an order.

Meanwhile, a resident of the Oakland neighborhood who had come outside when the commotion began told the Guardian that she sympathized with the protesters. “The only thing I don’t condone is the vandalism,” said Dyshia Harvey, who surveyed the scene from behind a fence with her six-year-old son.

Harvey had been anticipating word of Mehserle’s sentencing. “I was upset. I was frustrated, angry, and hurt” by the outcome, she said. But she wasn’t surprised. “I already knew we weren’t going to get no justice,” she said. “For taking a life, 14 years isn’t enough. It makes you feel like there’s no justice in the justice system.”

NOT OVER YET

Alameda County District Attorney Nancy O’Malley has not stated whether her office will appeal Perry’s ruling. Rains told reporters in L.A. that he would appeal Mehserle’s involuntary manslaughter conviction.

Meanwhile, the Civil Rights Division of the U.S. Department of Justice released a statement indicating that a federal investigation is in the works. “The Justice Department and the U.S. Attorney’s Office for the Northern District of California have been closely monitoring the local prosecution of this case,” a USDOJ prepared statement notes. “Now that the state prosecution has concluded and consistent with department policy, we will thoroughly review the prosecution and its underlying investigation to determine whether further action is appropriate.”

BART settled a civil lawsuit filed on behalf of Grant’s daughter in January that is likely to total \$5.1 million, according to civil rights attorney John Burris’ website. Two other lawsuits, one on behalf of Grant’s mother and one on behalf of five other men on the Fruitvale station platform that night, have been consolidated into a single trial that will begin in May 2011, Burris told the Guardian.

Meanwhile, Grant’s death marked just one of three police shootings that occurred Jan. 1, 2009 — the other two cases also sparked allegations of civil-rights violations, since both victims were African American men. Adolph Grimes, 22, was fatally shot 14 times, including 12 times in the back, by a group of New Orleans police officers, who erroneously believed he was a suspect who’d fled the scene of a shooting.

The same night, Robert Tolan, 23 — the son of a Major League Baseball player — was shot and seriously injured outside his home in an upscale Houston suburb by a police officer who mistakenly believed Tolan had stolen the vehicle he was driving. Sgt. Jeffrey Cotton, the white officer who shot him, was ultimately acquitted.

CREATIVE OUTLET

Not everyone in Oakland reacted to Mehserle’s sentence by charging through the streets. The Oscar Grant Foundation, which facilitated live art performances at Frank Ogawa Plaza Nov. 5, is calling for youth groups, Bay Area schools, and adults to participate in an art and poetry showcase inspired by Grant. Information can be found online at IamOscarGrant.org. The foundation is advertising a \$1,000 grand prize. Three artists from the Trust Your Struggle Collective didn’t wait to join a contest, however, and spent the afternoon of Nov. 5 adorning plywood covering the Youth Radio building windows at 17th Street and Telegraph Avenue, a few blocks from Frank Ogawa Plaza.

The mural displayed a prominent image of Grant holding his daughter, Tatiana, who was four years old when Grant was killed. The pair are flanked by the names and figures of more than 20 people killed by police.

“We asked the youth inside what they wanted to see,” Miguel Perez, an artist with the Trust Your Struggle Collective, told the Guardian as he looked over the mural. “They said they wanted to see the names of people killed by police nationwide, not just in the Bay Area. The list is so huge, it’s hard to pick out specific names.”

Perez said Trust Your Struggle is a group of artists and educators with social-justice backgrounds who create art as activism.

“Being a person of color, I’ve had racist stuff said to me by the police,” Perez said. “It seems like it’s slowly been changing for the past hundreds of years, but it’s still not enough — enough being fairness.” **SFBG**



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By **Tim Redmond**
tredmond@sfbg.com

By the time a beaming Mayor Gavin Newsom took the stage at Tres Agaves, the chic SoMa restaurant, on election night, enough results were in to leave no doubt: the top two places on the California ballot would go to the Democrats. Jerry Brown would defeat Meg Whitman in the most expensive gubernatorial race in American history — and Newsom, who once challenged Brown in the primary and dismissed the office of lieutenant governor, would be Brown's No. 2.

It might not be a powerful job, but Newsom wasn't taking it lightly anymore. "We can't afford to continue to play in the margins," he proclaimed proudly, advancing a vague but ambitious agenda. "There is absolutely nothing wrong with California that can't be fixed with what's right with California."

But around the city, as results trickled in for the local races, the talk wasn't about Newsom's role in the Brown administration, or the change the Democrats might bring to Sacramento. It was about the profound change that could take place in his hometown as he vacates the office of mayor a year early — and opens the door for the progressives who control the Board of Supervisors to appoint a chief executive who agrees with, and is willing to work with, the majority of the district-elected board.

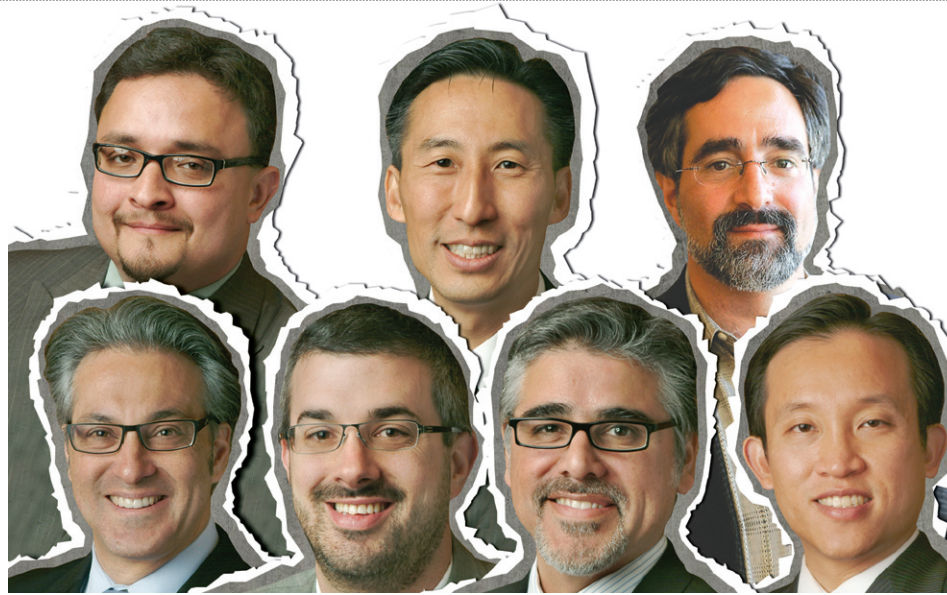
At a time when the Republican takeover of Congress threatens to create gridlock in Washington, there's a real chance that San Francisco's government — often paralyzed by friction between Newsom and the board — could take on an entirely new direction. It's possible that the progressives, long denied the top spot at City Hall, could put a mayor in office who shares their agenda.

This could be a turning point in San Francisco, a chance to put the interests of the neighborhoods, the working class, small businesses, the environmental movement, and economic justice ahead of the demands of downtown and the rich. All the pieces are in place — except one.

To make a progressive vision happen, the fractious (and in some cases, overly ambitious) elected leaders of the progressive movement will have to recognize, just for a little while, that it's not about any individual. It's not about David Chiu, or Ross Mirkarimi, or Chris Daly, or John Avalos, or Eric Mar, or David Campos, or Jane Kim, or Aaron Peskin. It's not about any one person's career or personal power.

It's about a progressive movement and the issues and causes that movement represents. And if the folks with the egos and personal gripes and career designs can't set them aside and do what's best for the movement as a whole, then the opportunity of a generation will be wasted.

Folks: this is a hard thing for politicians to recognize. But right now it's not about you. It's about all of us.



Players: Supervisors David Campos, Eric Mar, Ross Mirkarimi, Chris Daly, John Avalos, and David Chiu and former Sup. Aaron Peskin will need to think about the progressive movement and its future.

The next mayor

Can the left win, or will egos and infighting turn this into a huge missed opportunity?

It's an odd time in San Francisco, fraught with political hazards. And it's so confusing that no one — not the elected officials, not the pundits, not the lobbyists, not the insiders — has any clear idea who will occupy Room 200 in January.

Here's the basic scenario, as described by past opinions of the city attorney's office:

Under the state Constitution, Newsom will take office as lieutenant governor Jan. 3, 2011. The City Charter provides that a vacancy in the Mayor's Office is filled by the president of the Board of Supervisors until the board can choose someone to fill the job until the end of the term — in this case, for 11 more months.

So if all goes according to the rules (and Newsom doesn't try to play some legal game and delay his swearing-in), David Chiu will become acting mayor on Jan. 3. He'll also retain his job as board president.

On Jan. 4, the current members of the Board of Supervisors will hold a regularly scheduled Tuesday meeting — and the election of a new mayor will be on the agenda. If six of the current supervisors can agree on a name (and sitting supervisors can't vote for themselves) then that person will immediately take office and finish Newsom's term.

If nobody gets six votes — that is, if the board is gridlocked — Chiu remains in both offices until the next regular meeting of the board — a week later, when the newly elected supervisors are sworn in.

The new board will then elect a board president — who will also instantly become acting mayor — and then go about trying to find someone who can get six votes to take the top job. If that doesn't work — that is, if the

new board is also gridlocked — then the new board president remains acting mayor until January 2012.

There are at least three basic approaches being bandied about. Some people, including Newsom and some of the more conservative members of the board, want to see a "caretaker" mayor, someone with no personal ambition for the job, fill out Newsom's term, allowing the voters to choose the next mayor in November, 2011. That has problems. As Campos told us, "The city has serious budget and policy issues and it's unlikely a caretaker could handle them effectively." In other words, a short-termer will have no real power and will just punt hard decisions for another year.

Then there's the concept of putting in a sacrificial progressive — someone who will push through the tax increases and service cuts necessary to close a \$400 million budget gap, approve a series of bills that stalled under Newsom, take the hits from the San Francisco Chronicle, and step out of the way to let someone else run in November.

The downside of that approach? It's almost impossible for a true progressive to raise the money needed to beat a downtown candidate in a citywide mayor's race. And it seems foolish to give up the opportunity to someone in the mayor's office who can run for reelection as an incumbent.

Which is, of course, the third — and most intriguing — scenario.

The press, the pundits, and the mayor have for the past few months been pushing former Sup. Peskin as the foil, trying to spin the situation to suggest that the current chair of the local Democratic Party is angling for a job he

wouldn't win in a normal election. But right now, Peskin is no more a front-runner than anyone else. And although he's made no secret in the past of wanting the job, he's been talking of late more about the need for a progressive than about his own ambitions.

"If the board chose [state Assemblymember] Tom Ammiano, I would be thrilled to play a role, however small, in that administration," Peskin told us.

In fact, Peskin said, the supervisors need to stop thinking about personalities and start looking at the larger picture. "If we as a movement can't pull this off, then shame on us."

Or as Sup. Campos put it: "We have to come together here and do what's right for the progressive movement."

Two years ago, the San Francisco left was — to the extent that it's possible — a united electoral movement. In June, an undisputed left slate won a majority on the Democratic County Central Committee. In November 2008, Districts 1, 3, 5, and 11 saw consensus left candidates running against downtown-backed opponents — and won. In D9, three progressives ran a remarkably civil campaign with little or no intramural attacks.

The results were impressive. As labor activist Gabriel Haaland put it, "we ran the table."

But that unity fell apart quickly, as a faction led by Daly sought to ensure that Sup. Ross Mirkarimi couldn't get elected board president. Instead that job went to Chiu — the least experienced of the supervisors elected in that class, and a politician who is, by his own account, the most centrist member of the liberal majority.

This fall, the campaign to replace Daly in D6 turned nasty as both Debra Walker and Jane Kim openly attacked each other. Walker sent out anti-Kim mailers, and Kim's supporters charged that Walker was part of a political machine — a damaging (if silly) allegation that created a completely unnecessary rift on the left.

And let's face it: those fights were all about personality and ego, not issues or progressive strategy. Mirkarimi and Daly have never had any substantive policy disagreements, and neither did Walker and Kim.

In the wake of that, progressives need to come together if they want to take advantage of the opportunity to change the direction of the city. It's not going to be easy.

"We're good at losing," Daly said. "I'm afraid we're doing everything we can to blow it."

The cold political calculus is that none of the current board members can count on six votes, and neither can Peskin or any of the other commonly mentioned candidates. The only person who would almost certainly get six votes today is Ammiano — and so far, he's not interested.

"I know you never say never in politics, but I'm happy here in Sacramento. Eighty-six

CONTINUES ON PAGE 12 »

DODGING BULLETS: SF PROGRESSIVES DIDN'T DO AS WELL AT THE POLLS AS IN THE LAST FEW ELECTION CYCLES, BUT IT COULD HAVE BEEN WORSE

Progressives in San Francisco dodged a few bullets on election night, which was the highest hope that many held in a campaign season dominated by conservative money and messaging. The Board of Supervisors retained a progressive majority, Prop B's attack on public employees went down, the wealthy will pay more property transfer taxes, and — perhaps the best news of all — Gavin Newsom is leaving for Sacramento a year before his mayoral term ends.

But economically conservative and downtown-backed campaigns and candidates scored the most election-night victories in San Francisco, killing a temporary hotel tax hike pushed hard by labor and several progressive-sponsored ballot measures, and winning approval for the divisive sit-lie ordinance and Prop. G, removing Muni driver pay guarantees, which had the widest margin of the night: 65-35 percent.

“Ultimately, downtown did well,” progressive political consultant Jim Stearns told us on election night, noting how aggressive spending by downtown business and real estate interests ended a string of progressive victories in the last several election cycles. He cited the likely election of Scott Wiener in District 8 and the strong challenge in District 2 by Mark Farrell to perceived frontrunner Janet Reilly, who had progressive and mainstream endorsements.

A preliminary Guardian analysis of reported spending by independent expenditure committees shows that groups affiliated with downtown or supporting more conservative candidates spent about \$922,435, the biggest contributions coming from conservative businessman Thomas Coates and the San Francisco Board of Realtors, compared to \$635,203 by more progressive organizations, mostly the San Francisco Democratic Party and San Francisco Labor Council.

That spending piggy-backed on national campaigns that were also skewed heavily to conservative and corporate-funded groups and messaging that demonized government and public employee unions, playing on people's economic insecurities during a stubborn recession and jobless recovery.

Stearns said voters are having a hard time in this economy “and they don't like to see the government spending.” He said national polls consistently show that people are more scared of “big government” than they are “big corporations,” even if San Francisco progressives tend to hold the opposite view.

And even that narrow defeat came after an almost unprecedented opposition campaign that included every elected official in San Francisco except the measure's sponsor, Public Defender Jeff Adachi, and both the labor movement and many moderate groups.

“The campaign on this was extraordinary and caught fire at the end,” Alex Clemens, founder of Barbary Coast Consulting, said at SPUR's Nov. 4 election wrap-up event. In particular, the message about how much Prop B would increase the health care costs on median-income city employees seemed to resonate with voters.

“We are really happy that Prop. B is going down because it was such a misguided measure. It was not well thought through,” Labor Council President Tim Paulson told the Guardian at the election night party labor threw with the San Francisco Democratic Party at Great American Music Hall. “San Francisco voters are the smartest in America.”

Paulson was also happy to see those voters approve taxing the transfer of properties worth more than \$5 million, “because San Franciscans know that everyone has to pay their fair share.”

In the Board of Supervisors races, it was basically a status quo election that shouldn't alter the body's current politics dynamics much. Sup. Bevan Dufty will be replaced with fellow moderate Scott Wiener in D8 and Sup. Chris Daly by progressive Jane Kim in D6. The outcome of races to replace ideological wobbler Sup. Sophie Maxwell in D10 and conservative Michela Alioto-Pier in D2 may not be conclusively known for at least a few more days (maybe longer if the close races devolve into lawsuits), but neither is a seat that would diminish the board's progressive majority.

Progressives could have made a gain if Rafael Mandelman had won in D8, but he was seven points behind Wiener on election night and even more after the initial ranked choice tally was run on Nov. 5. And in D6, fears that downtown-backed candidate Theresa Sparks might sneak past dueling progressive candidates Jane Kim and Debra Walker never materialized as Sparks finished far behind the lefty pair.

Consultant David Latterman, who worked for Sparks, told us on election night that he was surprised to see that Kim was the choice of 32 percent of early absentee voters “because we targeted those voters.” By comparison, Walker was at 20 percent and Sparks was at 21 percent in the initial returns, which tend to be more conservative. By the end of the night, Kim had 31.3 percent, Walker 27.7 percent, and Sparks just 16.5 percent.

“If she did that well with absentees, it seems like it was Jane's race to win. If they choose Jane, they wanted Jane. It's just that simple,” Latterman told us on election night.

At her election night party, Kim credited her apparent victory to a strong campaign that she said fielded 400 volunteers on Election Day, most wearing the bright red T-shirts that read “See Jane Run” on the back. “I feel good,” Kim told the Guardian. “What I'm really happy about is we ran a really good campaign.”

In the end, Kim's campaign was put over the top by the second-place votes of Sparks' supporters, with 769 votes going to Kim and 572 to Walker in the first preliminary run of ranked-choice voter tabulations. But despite the bad blood that developed between progressives in the Kim and Walker campaigns, Board President David Chiu, an early Kim supporter, sounded a conciliatory note, telling the Guardian on election night, “Given where Debra and Jane are, I'm glad that we're going to keep this a progressive seat.” (Steven T. Jones)

Mayor CONT>>

percent of the voters sent me back for another term, and I think that says something,” he told us.

It's hardly surprising that someone like Ammiano, who has a secure job he likes and soaring approval ratings, would demur on taking on what by any account will be a short-term nightmare. The city is still effectively broke, and next year's budget shortfall is projected at roughly \$400 million. There's no easy way to raise revenue, and after four years of brutal cuts, there's not much left to pare. The next mayor will be delivering bad news to the voters, making unpleasant and unpopular decisions, infuriating powerful interest groups of one sort or another — and then, should he or she want the job any longer, asking for a vote of confidence in November.

Yet he power of incumbency in San Francisco is significant. The past two mayors, Newsom and Willie Brown, were reelected easily, despite some serious problems. And an incumbent has the ability to raise money that most progressives won't have on their own.

Chiu thus far is being cautious. He told us his main concern right now is ensuring that the process for choosing the next mayor is open, honest, and legally sound. He won't even say if he's officially interested in the job (although board observers say he's already making the rounds and counting potential votes).

And no matter what happens, he will be acting mayor for at least a day, which gives him an advantage over anyone else in the contest.

But some of the board progressives are unhappy about how Chiu negotiated the last two budget deals with Newsom and don't see him as a strong leader on the left.

Ross Mirkarimi is the longest-serving progressive (other than Daly, who isn't remotely a candidate), and he's made no secret of his political ambitions. Then there's Campos, an effective and even-tempered supervisor who has friendly relationships with the board's left flank and with centrists like Bevan Dufty. But even if Dufty (who I suspect would love to be part of electing the first openly gay mayor of San Francisco) does support Campos, he'd still need every other progressive supervisor. Campos also would need Chiu's vote to go over the top. Which means Chiu — who needs progressive support for whatever his political future holds — would have to set aside his own designs on the job to put a progressive in office.

In other words, some people who want to be mayor are going to have to give that up and support the strongest progressive. “If there's someone other than me who can get six votes, then I'm going to support that person,” Campos noted.

Then there are the outsiders. City Attorney Dennis Herrera has already announced he plans to run in the fall. If the board's looking for a respected candidate who can appeal to moderates as well as progres-

sives, his name will come up. So will state Sen. Mark Leno, who has the political gravitas and experience and would be formidable in a re-election campaign in November. Leno doesn't always side with the left on local races; he supported Supervisor-elect Scott Wiener, and losing D6 candidate Theresa Sparks. But he has always sought to remain on good terms with progressives.

All that assumes that the current board will make the choice — and even that is a matter of strategic and political dispute. If the lame duck supervisors choose a mayor — particularly a strong progressive — you can count on the San Francisco Chronicle, Newsom, and the downtown establishment to call it a “power grab” and cast doubt on the legitimacy of the winner.

“But choosing a mayor is the legal responsibility of this board and they ought to do their jobs,” Peskin said.

The exact makeup of the next board was still unclear at press time. Jane Kim is the likely winner in D6 and has always been a progressive on the School Board. She's also close to Chiu, who strongly supported her. If Malia Cohen or Lynette Sweet wins D10, it's unlikely either of them will vote for a progressive mayor.

Newsom also might try to screw things up with a last-minute power play. He could, for example, simply refuse to take the oath of office as lieutenant governor until after the new board is seated.

Chiu's allies say it makes sense for the progressives to choose a mayor who's not identified so closely with the left wing of the board, who can appeal to the more moderate voters. That's a powerful argument, and Herrera and Leno can also make the case. The progressive agenda — and the city — would be far better off with a more moderate mayor who is willing to work with the board than it has been with the arrogant, recalcitrant, and distant Newsom. And if the progressives got 75 percent of what they wanted from the mayor (as opposed to about 10 percent under Newsom), that would be cause to celebrate.

But to accept that as a political approach requires a gigantic assumption. It requires San Franciscans to give up on the idea that this is still, at heart, a progressive city, that the majority of the people who live here still believe in economic and social justice. It means giving up the dream that San Francisco can be a very different place, a city that's not afraid to defy national trends and conventional wisdom, a place where socioeconomic diversity is a primary goal and the residents are more important than the big companies that try to make money off them. It means accepting that even here, in San Francisco, politics have to be driven by an ever-more conservative “center.”

It may be that a progressive can't line up six votes, that a more moderate candidate winds up in the Mayor's Office. But a lot of us aren't ready yet to give up hope. **SFBG**

Additional reporting by Noah Arroyo.

food + drink

Amid a blizzard of trendy pizzerias, longtime family favorite Paradise Pizza and Pasta in West Portal holds its own. Classic dishes like Caesar salad with Sicilian anchovies and traditional beef ravioli add to the oven-fresh allure.

PHOTOS BY RORY MCNAMARA



Pies in our time

By Paul Reidinger
paulr@sfbg.com

DINE The current pizza vogue reminds us that pizza is always in vogue. Pizza is timeless; have you ever met anyone, or even heard of anyone, who doesn't like it? Yet the welter of new and ballyhooed pizzerias, in all their worthiness, can sometimes make us overlook the older, time-tested spots like Cathy and Sal Alioto's Paradise Pizza and Pasta at the edge of West Portal.

Paradise has been "family owned and operated since 1989," according to the menu card, and that's a lot of restaurant years. (Restaurant years are even briefer and more brutal than dog years, which is saying something.) The restaurant also claims to offer the "best crust in the city." This is a complex matter in which personal taste inevitably figures, as we shall see.

But first, the setting. It's clean and modernish, with a semi-exhibition kitchen and bright green tabletops illuminated by a small spotlight in the ceiling — a mercy for those of us who were born before, oh, let's say 1989, and now have

difficulty reading menus by the dim light in so many of our more au courant restaurants. The interior design does contain one oddity, and that is the large fish composed of pizza pans mounted above the kitchen. It looks like some sort of Christian symbol while implying that the restaurant is some sort of seafood house, which it isn't.

Which isn't to say there aren't glimpses of seafood on the menu. There are, including sautéed shrimp, fettuccine with shrimp, and shrimp on a pizza. Ahi even turns up occasionally, in tissue-thin flaps, almost like prosciutto — on a plate of bruschetta (\$10.95) in the company of caramelized onions and juicy, late-season tomatoes.

The pizza crusts strike a nice balance between anorexic (in vogue at the moment) and foccacia-puffy, which I have always found to be bloating as well as flaccid when soggy. Paradise's crusts are thin and crisp enough to hold a firm point (with good chewiness) while flashing some well-blistered puff along the edges.

As for toppings: they come pre-bundled for your convenience, under a variety of alluring names (all containing the word "paradise"), or you can put together your

own consortium, starting from \$10.95 and rising in increments from \$1 to \$1.50 per extra topping, depending on the size of the pizza. The ingredients, although not exotic, are fresh and vivid, the Italian sausage in particular, which skillfully balances the assertiveness of its two principal players, garlic and fennel seed.

The triumph of the pizza over the calzone in this country is something of a mystery to me. Does it have to do with the comparative ease of cutting up a pizza into slices for sharing, whereas a calzone is usually too big to be a finger or hand food? Paradise's calzoni (all \$12.95) are splendid to look at, each a sizable mezzaluna bulging with tasty goodies and with a subtle sheen, like that of a good (if blistered) brioche, on the outside. The salsiccia edition, filled with crumbled Italian sausage, chopped mushrooms, and mozzarella and ricotta cheeses, would pretty easily be enough for two people, especially if preceded by a starter course of some kind.

One such course we weren't impressed with was a cream of artichoke soup (\$4). The soup was certainly creamy — indeed, it seemed to be nothing *but* creamy, as though the kitchen had poured a carton of half and half into a pan

and gently heated it. We did detect a faint hint of lemon in all that unorganized richness, but of the headlining ingredient ... bupkes.

Paradise does a lively takeout business, which — as at every other such place I've ever been to — does slow the sit-down service. The servers themselves are attentive, knowledgeable, and prompt, but because the kitchen is busy baking pizzas for an unseen host as well as for the people sitting at tables, there can be a bit of a wait. But the beers and wines are moderately priced by city standards, and the crowd is spectator-worthy, a true neighborhood potpourri ranging from greatest-generation couples out for a simple dinner to packs of high school boys in their Giants regalia — black and orange, so reminiscent of Halloween. Halloween has just passed, but, like pizza, it never goes out of vogue in our town. **SFBG**

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HOLIDAY GUIDE

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- * Gifts for Good Causes
- * Music, Film & DIY Gifts
- * 50 Great Gifts Under \$10

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CHEAP EATS Where were you
 when the Giants won?



I was eating
 Buffalo wings at
 NY Buffalo Wings
 with the Maze and
 Kayday, and when
 it was over we decided to
 spill into the streets.

What a great city our city was!
 This was the way that I was feel-
 ing, that San Francisco was the
 best place on Earth and had the
 best pitching. All that remained
 was to set a police car on fire.

"That's what they do in
 Philadelphia," Kayday explained.

Yeah, but we're not
 Philadelphia, or Texas, are we? No,
 we are not. Besides better pitching
 we have district elections, the view
 from Dolores Park, and bike lanes.
 We have Buffalo wings, Philly
 cheese steak, Texas barbecue,
 Chicago pizza and Buster Posey.
 We have players with pretty hair,
 dyed beards, and cool names.

I don't really follow baseball
 anymore. Baseball lost me a few
 years ago. Oh, I still appreciate
 good pitching when I see it. And a
 sacrifice bunt — which is not after
 all "hit," but "laid down" — is still
 my favorite Thing in the whole
 wide world of sports. Executed
 properly — which is to say, poeti-
 cally (see Aubrey Huff, top of the
 seventh, Game 5) — the sacrifice
 bunt makes me all buttery inside,
 and crispy outside, like the fried
 yucca at Limon Rotisserie.

I will never get tired of it. In
 fact, thanks to the tingly feeling I
 still have for power hitter Huff's
 li'l push-n-puff between the mound
 and first base, I might just become
 a baseball fan again. Fuck Edgar
 Renteria. Fuck the sweet and sour
 punch of Lincecum-Wilson. They
 all might have won the game,
 according to sports sections, but —
 even before his thong-related antics
 at the parade — Aubrey Huff had
 won my heart. And which, in the
 long run, is really more important?

Oh, yeah ... I guess you're right:
 probably for sure the game, now
 that you mention it. This is why
 you're not supposed to answer rhe-
 torical questions.

But why am I writing about a
 week-old baseball game in the food
 section instead of dates and shit?
 Don't answer that!

I want to. Because, like a lot
 of other wahoos hanging out of
 SUVs and minivans or dancing in
 intersections, on boats, or flying
 through the air, I was and still am
 beside myself with pride and joy for
 the city I live in and the people I
 live in it with.

Kayday was right. It was almost
 our civic duty to set things on fire.
 I wish I'd thought of this before-
 hand, but I've never been in a city
 that won the World Series before.
 As a result, I didn't have matches
 or a lighter and that's why I was
 at the corner of 18th and Mission
 streets rubbing two sticks together
 when the party started.

The Maze, who had come
 straight from the airport to wings
 and still had his luggage in tow and
 isn't much of a baseball fan (lapsed or
 otherwise) and was tired, went home.

Kayday had her iPhone out
 and was taking pictures or making
 movies.

And I, like everyone else who
 has ever rubbed two sticks togeth-
 er, eventually gave up and started
 looking around for something to
 tip over, or at least kick.

All mayhem-related kidding
 aside, I love how everyone loved
 each other and seemed to want to
 hug or at least high five me. As
 someone who errs on the side of
 eye contact, who tends to smile
 and/or say hello and isn't always (or
 even often) required in this, I was
 like a kid on a choo-choo train.

I'd never felt anything like it.

So I stayed out late, in some
 cases dodging glass bottles, because
 I guess I wanted one more hug.
 One more high five. One more
 woohoo, ain't we great.

Yeah, we are.

But I forgot to tell you about
 dim sum. Last week, and now,
 nearly, again. There's this one out
 on the avenues, in the Richmond,
 that claims to be "the Very First
 Chinese Restaurant on Clement." I
 don't care about that. I barely care
 how good the dim sum was, which
 was, for the record, pretty good.
 What I do care about: \$1.95 per
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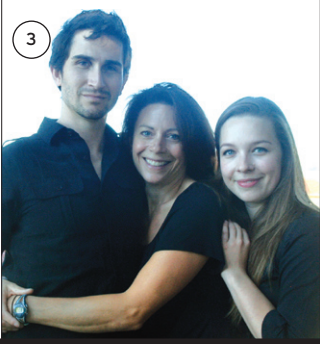
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EVENT

“Goldies After Party”

You dog-eared the pages of last week’s Guardian, reading about the Guardian Outstanding Local Discovery award winners. Tonight, head to 111 Minna to congratulate the artists in person — and to rock out at the free, open-to-the-public after party. Taking the stage: Oakland “slop-pop” rockers Bare Wires, SF popsters Brilliant Colors, dark post-punker Soft Moon (a.k.a. Luis Vasquez), pop sensation Myles Cooper (of “Gonna Find Boyfriends Today” fame) with club sensation Alexis Penney, and DJs Naoki Onodera and Primo Pitino. Don’t miss what’s sure to be a mother lode (yep, shameless gold joke) of a party! **(Cheryl Eddy)**

9 p.m., free
111 Minna Gallery
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www.sfbg.com/2010/11/03/goldies-2010

THEATER

Or,
Aphra Behn was a woman ahead of her time. A 17th century spy and the first professional female playwright, Aphra Behn is the topic of Liz Duffy Adams’ new play

Or, at Magic Theatre. Full of sensationalism, sex, art, politics, and laughs, this comedy hosts a variety of eccentric characters including double agent William Scot, actress Nell Gwynne, and even King Charles II himself. Adams received the fifth Lillian Hellman Award for Playwrighting for *Or*, at the 2010 Lilly Awards; the play promises a dose of English history and a chance to chuckle the night away.

(Emmaly Wiederholt)

Through Dec. 5
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THURSDAY NOVEMBER 11

DANCE

Ampey!

In 2008, Adia Tamar Whitaker took a trip to Africa, where she encountered ampey, a Ghanian children’s dance for which you need to be on your toes in more ways than one. It became the inspiration for *Ampey!*, in which she explores

complexities surrounding identity, family, and home. For Whitaker, that “return” trip had been become a voyage of discovery — though not in the way she anticipated. Presented as a work in progress last year, one could sense *Ampey!*’s artistic potential; it already included a powerful percussive “sitting dance.” Perhaps the best aspect of the two-year Performing Diaspora Project is its offer to artists like Whitaker to keep working on what needs to be done.

(Rita Felciano)

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MUSIC

Ghostface Killah

No one has your back like Iron Man. Pretty Toney was the original link that brought the whole Wu-Tang together. Always willing to lend a devastatingly together verse to just about anybody’s single (MSTRKRFT, Prefuse 73, DANGERDOOM, etc), Starky still has found time to release classic after classic album. On his latest, *Ghostdini: Wizard of Poetry in Emerald City*, the

Wallabee Kingpin went the extra mile, dispensing price-less relationship advice via a series of YouTube videos. Isn’t it about time you gave Ghostface Killah a little something back in return?

(Ryan Prendiville)

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MUSIC

Masaki Batoh

Incorporating elements of Krautrock, folk, free jazz, and all manner of indigenous instrumentation, enigmatic Japanese psych collective Ghost are the heirs to such earlier cosmic emissaries as fellow countrymen the Taj Mahal Travelers. Founder and core player Masaki Batoh takes a similarly eclectic approach in his non-Ghost releases, whether turning out a chugging acoustic cover of Can’s “Yoo Doo Right” or mournful dirges, as on his recent collaborative albums with Espers’ Helena Espvall. Tonight’s rare solo set, with Batoh alternating between guitar and banjo and a table full of electronics, should prove no different.

(Matt Sussman)

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DANCE

Sankai Juku

Butoh is perhaps one of the most enigmatic dance forms. Emerging in the late 1950s in opposition to the Westernization of Japan, butoh often explores the more grotesque side of human nature. Unlike other dance forms with a syllabus of movements, butoh may be completely conceptual, hyper-slow, playful, scary, or none of the above. It defies definition. Audiences can begin to wrap their minds around butoh as Sankai Juku, the legendary Japanese butoh company, tours to San Francisco to present *Hibiki: Resonance from Far Away*, a piece said to plumb poetic beauty. Meditative and hypnotic in its simplicity, this award-winning work is a signature of butoh.

(Wiederholt)

Thurs/11–Sat/13, 8 p.m.;
Sun/14, 2 p.m., \$35–\$60
Yerba Buena Center for the Arts
Novellus Theater
700 Howard, SF
(415) 978-2787
www.ybca.org

FRIDAY NOVEMBER 12

MUSIC

Lindstrøm

Known to much prefer holing up in the studio in his home base of Oslo, Norway, than performing live, this is a rare opportunity to catch a set from one of the more interesting electronic music producers around. Lindstrøm first made a name for himself as a remix artist, reworking tracks from the likes of LCD Soundsystem, Roxy Music, Franz Ferdinand, and the Boredoms. His solo albums are full of frosty disco beats, heavy synthesizers, classic funk influences and enough of an adventurous streak to appeal to more than just the dance floor crowd.

(Landon Moblad)

With Marbeya and Publicist
9 p.m., \$15
Mezzanine
444 Jessie, SF
(415) 625-8880
www.mezzaninesf.com

No one has your back like Iron Man.



(1) Lindstrøm (see Fri/12); (2) “A Journeyman’s Papers” (see Fri/12); (3) Or, (see Wed/10); (4) Dām-Funk (see Sat/13); (5) Masaki Batoh (see Thurs/11); (6) Myles Cooper (see Wed/10); (7) “Manifestival” performer Jose Navarrete (see Fri/12); (8) Sankai Juki (see Thurs/11); (9) Ghostface Killah (see Thurs/11)
OR, PHOTO BY SAMANTHA BAIME; DĀM-FUNK PHOTO BY MATHEW SCOTT; MASAKI BATOH COURTESY DRAG CITY; NAVARRETE PHOTO BY JASON LEW; ANKAI JUKU PHOTO COURTESY OF SANKAI JUKU; GHOSTFACE KILLAH PHOTO COURTESY THE AGENCY GROUP

DANCE
“Manifestival: Like Oil and Water: From Gaza to the Gulf”

Lots of Bay Area artists know that the world is a village, all politics are local, and that it’s probably not a good idea to ignore a problem until it burns your face. Socially committed dance is a large part of what we see on our stages. Artists are the antennas of the race and following them is fun as well as instructive. This year’s Manifestival theme of “Like Oil and Water: From Gaza to the Gulf” should provide more than enough inspiration for the two different programs. Onstage the first weekend are Jessica Damon, Jose Navarrete, Michael Velez, Nicole Klaymoon, Sri Susilowati, Naked Empire Buffoon, Stella Adelman, and Youth Speaks. **(Felciano)**

Through Nov. 20
Fri.–Sat., 8 p.m., \$22
Dance Mission Theater
3316 24th St. SF
(415) 273-4633
www.brownpapertickets.com

VISUAL ART
“A Journeyman’s Papers”
Rare is the gallery show at which the owner of said gallery steps out from the wings and shows his or her own

work. Risks! No one wants to be seen as the next megalomaniac Thomas Kincaid, drunkenly careening into the heavily curtained schlock-nests of Midwestern housewives, right? No fear of that kind of showboating here. Rob Delamater, co-owner of dapper cognoscenti-magnet Lost Art Salon, creates voluptuously genteel, generous-spirited pieces that fit right in with his gallery’s excellent collection of rare vintage modern works. Block-printed portraits of the wanton Bloomsbury group, evocative and crepuscular figure studies, and, perhaps most intriguing, softly primitive compositions evoking the California coastline painted on vintage book covers are the gorgeous, midcentury type whistle stops on Delamater’s artistic journey. Doff your fedora, shed your silk shift, and have a lovely look. **(Marke B.)**

Through Jan. 31, 2011
5:30–8:30 p.m., free
Lost Art Salon
245 S. Van Ness, Suite 203, SF
(415) 861-1530
www.lostartsalon.com

SATURDAY
NOVEMBER 13

MUSIC
Dām-Funk
George Clinton and Parliament Funkadelic are going to be at Yoshi’s next week. That’s cool. But instead of waiting to enjoy what’s sure to be a great reminiscing on where funk’s been, why not check where it’s going? Dām-Funk (pronounced “Dame Funk”) lays down a DJ set at Som Bar. A DIY DJ, producer, and recording artist, Dām-Funk uses the same playbook as Ariel Pink, digging deep into genres and musical styles that were left by the wayside to create distinct sounds. While I can’t guarantee that he’ll break out the Animal Collective (so many records to choose from), word is that he’ll bust out the keytar. **(Prendiville)**

With King Most, Jacob Pena, and Freddy Anzures
9 p.m., \$10
Som.
2925 16th St., SF
www.som-bar.com

EVENT
“Frogs in the Fog”
Wow, I just found the frikin’ treasure trove! Not even my ecology-expert friends knew that the San Francisco

Naturalist Society has the most kickass events calendar (www.sfns.org/events) — one that’s updated daily, to (hiking) boot. Probably the coolest-sounding upcoming event is led by “Mr. Science,” a.k.a. Chris Giorni, founder of Tree Frog Treks, and starts with checking out his extensive stash of amphibians and reptiles. After bonding with uncharacteristic mini-fauna, grab a slice of pizza to sustain your explorer spirit onward toward the hidden ponds, sacred groves, and endless discoveries of western Golden Gate Park. While the Treks’ mission is to make science fun for the kiddos, this adventure is open to all. **(Kat Renz)**

4 p.m.–6:15 p.m., \$15–\$50 (sliding scale)
Tree Frog Treks’ Frog Hall
2114 Hayes, SF
(415) 564-4107
www.baynature.org

SUNDAY
NOVEMBER 14

MUSIC
Nile
Specializing in impossibly fast blast beats and meticulously researched Egyptological lyrics, Nile has carved out a niche as one of the scene’s most revered death metal acts. The South Carolina

quartet hews closely to the genre’s traditions, playing intricate, epic compositions that lean heavily on tremolo picking and sheer speed. Replicating such extreme chops live is no mean feat, but previous appearances by the band have been flawless and incendiary, particularly when they launch into epic closer “Unas Slayer of the Gods.” Whether you’re there for the tales of bloodthirsty pharaohs or just excited to bask in the copious beats-per-minute, Nile will take no prisoners. **(Ben Richardson)**

With Ex Deo, Psycroptic, Keep of Kalessin
7:30 p.m., \$30
Slim’s
333 11th St., SF
(415) 255-0333
www.slims-sf.com

MONDAY
NOVEMBER 15

MUSIC
Thermals
For punk-tinged indie rockers Thermals, consistency is the name of the game. Never straying too far from its bare-bones, guitar, bass, and drums format, the Portland, Ore.-based band has now released five albums of punchy Buzzcocks-esque rock ‘n’ roll. Its newest, *Personal*

Life, was produced by Death Cab for Cutie’s Chris Walla and includes a nice mix of slower, more drawn-out tracks and infectious, pound-on-your-steering-wheel bursts of adrenaline, such as lead single “I Don’t Believe You.” **(Moblad)**

With Night Marchers and White Fang
8 p.m., \$16
Independent
628 Divisadero, SF
(415) 771-1421
www.theindependentsf.com **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn’t sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

arts + culture

Marc Maron: "Part of the tradition of stand-up comedy, and of the comics I've enjoyed personally throughout my life, is challenging people and making them a bit uncomfortable."

PHOTOS BY STEH OLENICK



An Iggy Pop Woody Allen

Marc Maron takes comedy from podcast to the stage, and faces the music

By Landon Moblad
arts@sfbg.com

COMEDY Marc Maron is old school.



He's the kind of comic who will talk your ear off about the pitfalls of modern technology and the lost art of conversation

while actually making a point. He doesn't do characters or hide behind awkward self-consciousness. He criticizes YouTube and the oversaturation of stand-up comedy, hankering for a return to the "emotional thought" of comics he grew up admiring. And in what seems to be a symbolic "fuck you" to the modern world, the guy is still rocking his America Online e-mail account. "No numbers or any of that shit — nice and clean," he says. "I'm trying to make it sound really cool and retro."

Maron specializes in a type of stand-up comedy that seems to reject any kind of self-censoring, perhaps best comparable to the like-minded

Louis C.K. He is brutally honest when discussing his own thoughts and opinions, and vehemently flustered while ranting about personal relationships, the state of the country's mental health, or why the hell he felt the need to buy a Blackberry (he compares his text messaging ability to pounding out letters on a stone tablet). His success has led to the creation of "WTF with Marc Maron" (www.wtfpod.com), a podcast full of comedy bits, interviews with comics like David Cross, Sarah Silverman, Bob Saget, and Maria Bamford, and most recently, even a bit of Maron's newfound love for performing music live.

SFBG *I was at a comedy show last week and on the way out I heard this woman ranting to her friend about how offended she was by some of the comic's material. I was kind of baffled that someone could take it so seriously. Do you deal with this very often at your shows?*

MARC MARON Part of the tradition of stand-up comedy, and of the comics who I've enjoyed personally throughout my life, is challeng-

ing people and making them a bit uncomfortable. You want to make people think rather than just sit there passively. If you're doing your job well, you should have two or three of those people a show.

SFBG *You talk a lot about technology's impact on communication and your struggles to constantly try to adapt to it. If you could go back in time and freeze technological advancement at a certain point, when would that be?*

MM (Laughing) Shortly after the invention of the automobile.

SFBG *Do you mean that personally or in the grand scheme of things?*

MM I guess in the grand scheme of things.

SFBG *It's interesting listening to your comedy about technology, because you walk a line between hating having to constantly keep up and knowing you have to in order to survive and benefit from it. Like the podcast, for example — has that turned a lot of people onto your comedy who hadn't heard you previously?*

MM It's a whole other world, man. I can be doing a show and get an e-mail from a guy in Chile who's listening to the podcast while climbing a mountain, and that's really cool. But too often, I think technology encourages cowardice. You can hide behind a computer, you can hide behind a screen name. Or if you have to talk to someone, you just think, "I'll just text this guy." It can be draining to deal with certain things, and that can make it easier. But at some point you need to just man up.

SFBG *The podcast is a nice compliment to your stand-up in that you don't always have to play things strictly for laughs and can often just pick the brains of your guests in a really open, honest way.*

MM Yeah. The podcast is unique in that it's often just two people sitting down, having a conversation. And it seems like sitting down with another person for an hour-and-a-half of interpersonal conversation is too rare or hard for some people these days.

SFBG *You've talked before about your love for music and playing guitar, and you've recently started to perform live a bit. What do you find different about performing music on stage compared to comedy?*

MM In terms of baring your soul, I think music is the ultimate form for that. It's amazing how much you can lose yourself playing music. As for stand-up, I would say it's definitely a more vulnerable and high-risk art form in that people might not laugh and it's just you up there. You don't have your bandmates to fall back on.

SFBG *Do you find that it becomes more difficult to stay angry the older you get?*

MM Sure. I've recently started to come to a place where I've learned to accept a lot of things for how they are. I haven't been doing very much topical or political comedy over the past few years, which is something I used to do a lot of. To do that type of comedy, you really need to be up to date. I used to read everything and get pissed off, and at some point I think I got a little disillusioned with it all. So I don't do that very often these days. But don't worry, 'cause I'm just waiting for the shit to hit the fan. And it definitely will. **SFBG**

MARC MARON

With Ryan Singer and Janine Brito
Punch Line Comedy Club
444 Battery, SF
(415) 397-PLSF
www.marcmaron.com
www.wtfpod.com

Oi yay!

MOVIES WITH MOHAWKS

Punk and the movies met when the former was very young. When punk eventually grew up, the movies still insisted on viewing it as a child. Their union, nowadays perverted by mutual materialistic bloat, has been rather like an arranged marriage: long-lasting, with moments of real understanding, but fundamentally fraudulent.

Zack Carlson and Bryan Connolly's hefty new tome *Destroy All Movies!!! The Complete Guide to Punks on Film* (Fantagraphics, \$35) chronicles this tragicomic marriage in A-Z encyclopedic form encompassing more than 1,100 movies, 450 pages, and lots of vintage promotional imagery.

Eleven hundred? Really? Well, sorta. For every documentary, concert, film, or serious drama (1998's *American History X*, 1986's *Sid and Nancy*, etc.) reflecting some genuine subchapter of punk history, there are movies in which ersatz "punks" are cartoonish villains either intentionally funny (1987's *Surf Nazis Must Die*) or not (retiree-terrorizers getting their sneers removed in 1985 by *Death Wish 3*'s ever-vigilantic Chuck Bronson).

Let us not forget the many sci-fi futures in which everyone is kinda punk (most famously 1981's *The Road Warrior*, 1982's *Blade Runner*, and 1981's *Escape From New York*). Punks seemed a natural fit — at least filmmakers thought so — for horror flicks, whether being sexy-scary (1987's *The Lost Boys*) or zombieified (1985's *Return of the Living Dead*).

Destroy All Movies!!! fittingly spotlights such actual punk scene-bred, variably underground talents and movies as Lizzie Borden, 1984's *Repo Man*, Jon Moritsugu, 1984's *Desperate Teenage Lovedolls*, Derek Jarman, 1982's *Liquid Sky*, and Penelope Spheeris. Many of these get the benefit of elongated discussion and related interviews.

But the book also has room for characters confined to just a scene or background — anyone remember punks in



1986's *Hannah and Her Sisters* or *Crocodile Dundee*? The editors do. They'll likewise remind you when punks infiltrated After School Specials (1987's *The Day My Kid Went Punk*), porn (1985's *New Wave Hookers*), and the Linda Blair oeuvre (too many to mention).

The Roxie hosts book-signing and screening festivities in honor of *Destroy All Movies!!!*'s upcoming release. Festivities includes free mixtape and onstage punk haircut giveaways, punk trailers, and 35mm prints of two prime 1980s artifacts. Exhibit One is *Times Square* (1980), producer Robert Stigwood's attempt to do for punk-new wave what 1997's *Saturday Night Fever* had for disco. His editorial interference muffled the Sapphic tilt of the underage runaway heroines' BFF relationship, but a guilty pleasure and great double-LP soundtrack (featuring XTC, Patti Smith, the Cure, and more) survived.

Pleasures guiltier still lie in 1984's *Surf II*, whose title is the first anarchic joke (there was no *Surf I*). Its "plot" involves a mad scientist (Eddie Deezen) turning surfer bullies into indiscriminately hungry punk zombies (that again!) via radioactive Buzz Cola. It features a young Eric Stoltz, L.A. mod revivalist band the Untouchables, and *Love Boat* refugees Ron "Horshack" Palillo and Ruth Buzzi. Unleashed amid umpteen 1984 teen sex comedies, *Surf II* was dismissed as demented and arbitrary — exactly why we like it now. (Dennis Harvey)

DESTROY ALL MOVIES!!!

Nov. 19, 8 p.m., \$10

Roxie Theater
3117 16th St., SF
www.roxie.com

coda.

DINNER 5:30 TO 10:00.
LIVE MUSIC NIGHTLY.

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THE TERRY DISLEY EXPERIENCE

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WINE AND SHOW**

THU 11/11

TU GUSTO MUSICAL...

PATRICIO ANGULO & THE

SONANDO PROJECT

(LATIN JAZZ) 8:30 PM \$10

FRI 11/12

CHARLES NEVILLE (NEVILLE BROTHERS) & YOUSSEUPHA SIDIBE WITH

THE MYSTIC RHYTHMS BAND

(AFRICAN/JAZZ) 9:00 PM \$17 / \$14 ADV.

SAT 11/13

JAZ SAWYER 3RIO

(JAZZ) 7:00 - 9:30PM \$5

**\$35 PRIX FIXE INCLUDES 3-COURSES,
WINE AND SHOW**

CHARLES NEVILLE (NEVILLE BROTHERS) & YOUSSEUPHA SIDIBE WITH

THE MYSTIC RHYTHMS BAND

(AFRICAN/JAZZ) 9:00 PM \$17 / \$14 ADV.

SUN 11/14

"PACHANGA"

SUNDAY SALSA DANCE PARTY

ORQUESTA LA MODERNA TRADICIUN

(SALSA) 4:30 - 9:30PM \$10

TUE 11/16

RENT PARTY JAZZ JAM SESSION

HOSTED BY JOE COHEN

(JAZZ) 8:00 PM \$5 / ALL AGES
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DARE: Innovations in art, action, audience

IN THE GALLERIES, THRU NOV 28

KOKI TANAKA

NOTHING RELATED, BUT SOMETHING COULD BE ASSOCIATED

Combining humor with social critique, Tanaka manipulates everyday objects to create iconic reflections of everyday life

IN THE GALLERIES, THRU FEB 6

AUDIENCE AS SUBJECT, PART 1: MEDIUM

A two-part exhibition that reverses the role of the audience from that of spectator to subject

REFLECT: Considering the personal

IN THE NOVELLUS THEATER, NOV 18-20

CYNTHIA HOPKINS

THE SUCCESS OF FAILURE (OR, THE FAILURE OF SUCCESS)

A groundbreaking, multimedia musical theater work that melds unbelievable fact with outrageous fiction

ENCOUNTER: Engaging the social context

IN THE GALLERIES, THRU FEB 6

YOSHUA OKÓN: 2007-2010

Okón's video installations feature non-actors willing to participate in a game of social chance that may easily spiral out of control

TIX/INFO: 415.978.ARTS or www.YBCA.org

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THE INDEPENDENT

www.theindependentsf.com

GREG LASWELL
HARPER BLYNN, FENCES
WED NOV 10th
doors 7:30
\$15

COLLIE BUDZ
THE NEW KINGSTON
LOS RAKAS
THU NOV 11th
doors 8:30
\$30

EMMITT NERSHI BAND
(LEFTOVER SALMON & STRING CHEESE INCIDENT)
HOT BUTTERED RUM
SPECIAL STRING BAND SHOW
FRI NOV 12th
doors 8:30
\$25

JUNIP
(JOSE GONZALEZ, ELIAS ARAYA, TOBIAS WINTERKORN)
SHARON VAN ETTEN
SAT NOV 13th
doors 8:30
\$18 ADV
\$20 DOOR

the thermals
night marchers white fang
MON NOV 15th
doors 7:30
\$16

OR, THE WHALE
CHRIS PUREKA
WED NOV 17th
doors 7:30
\$13 ADV
\$15 DOOR

FRI 11.19 / DOORS 8:30 / \$17
CLINIC
THE FRESH & ONLYS • THE LOONS
SAT 11.20 / DOORS 8:30 / \$15
DAWES
MOONDOGGIES • THE ROMANY RYE
MON 11.22 / DOORS 7:30 / \$15
MIDNIGHT JUGGERNAUTS
FRI 11.26 • SAT 11.27 / DOORS 8:30 / \$20
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TRIPLE COBRA • THE LOYD FAMILY PLAYERS
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Adam Theis of the huge-and-growing Jazz Mafia: "We're not trying to do something that's pure. That's pretty much never been the trip with our groups." | PHOTO BY DAWN HEUMANN

The jazz don

Adam Theis and the Jazz Mafia celebrate a decade on the books

By Caitlin Donohue
arts@sfbg.com

MUSIC Adam Theis says his school teachers always told him that to succeed, he'd have to learn how to focus. Surely what they meant was that he'd have to find

enough things to focus on. For like all great connectors, Theis finds his genius in the multitudinous.

At least, that would explain why Theis' loose network of funky jazz bands and musicians, the Jazz Mafia, has expanded to 70 members over the past decade — and why he has difficulties naming all the instruments he's proficient at playing. His primary toy is the trombone, followed in no particular order by the electric bass, keyboards, tuba, conch shells, didgeridoo, and laptop.

Theis thrives on the large scale, and his current project has more moving parts than any he's attempted in the past. A recent grant gave him the means to take a break from his 30-gigs-a-month schedule to compose a 50-piece orchestral symphonic score, *Brass, Bows, and Beats*. It debuted at the Palace of Fine Arts in 2009 and has since been touring jazz festivals across the continent. The

production gathers together some of the Mafia's finest wind, string, and percussion players, seats them behind hip-hop vocalists and MCs, and does much to convince one of the epic grandeur of hip-hop — if anyone still needs convincing in this day and age.

Brass, Bows, and Beats does all this while mixing a lot of other genres into the pot. Theis says he isn't bothered by critics' allegations that the work doesn't rightly fit into the hip-hop tradition. "We're not trying to do something that's pure," he says. "That's pretty much never been the trip with our groups." A friend who caught the piece's SF debut summed up the scene aptly enough: "It's like you're watching something that has maybe never been done before."

In the early aughts, Theis and many of the original members of his networks played a regular Tuesday night gig at North Beach's Black Cat Club. The theme of those nights — when the Mafia was conceived — was improvisation. "We would always invite musicians to jump up — we'd give them space to do something and we'd vibe off it," Theis says.

A recent transplant to the city, Theis couldn't stop inviting in more players. "I'd meet an amazing new musician every day," he explains.

From these impromptu sessions came many of the Mafia's lasting artistic collaborations. Even now, most Shotgun Wedding Quintet (Theis' touring group) shows begin with a jam — some versions of which have made it into the score of the symphony.

You'd think that the guy that holds the Mafia baton would have an overarching vision for the crew. They've reached symphony status, and another orchestral piece is in the works. What's next, a jazz army? A hip-hop city-state?

For now, Theis seems happy to let the capable musicians surrounding him riff off his beat. When I ask him about plans for the decade to come, he envisions his network becoming looser ("more of a structure for other musicians"), and the Jazz Mafia website (www.jazzmafia.com) morphing into a blog where one can read news about the bands involved, perhaps getting more involved with youth music education. Theis already holds concert-classes for hundreds of schoolkids at a time.

Which, of course, could mean Theis is on the hunt for new lieutenants. What can the Cosa Nostra do for you, young trumpeter? **SFBG**

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(415) 625-8880
www.mezzaninesf.com

Side of the road

Kelly Reichardt visits Pacific Film Archive for a weekend retrospective

By Max Goldberg
arts@sfbg.com

FILM Kelly Reichardt wrote and directed a pair of arresting short features in the 1990s — *River of Grass* (1993) and *Ode* (1999) — but it was the two poignant recalibrations of the road movie she made during the George W. Bush years that put her on the map. With so much American independent cinema gone upwardly mobile, *Old Joy* (2006) and *Wendy and Lucy* (2008) were films that dug back in to that minor place that gives the 1970s cinema of Monte Hellman (1971's *Two-Lane Blacktop*), Bob Rafelson (1970's *Five Easy Pieces*), Barbara Loden (1970's *Wanda*), and Eagle Pennell (1978's *The Whole Shootin' Match*) its plaintive appeal. Reichardt's characters (the recent ones all developed with the help of Portland, Ore., author Jon Raymond) are side-winding, shipwrecked, or otherwise in limbo. The films do not engineer uplift, but instead reserve empathy for melancholy souls who, for one reason or another, feel themselves cut off.

Some of the elements of Reichardt's "naturalism" include her subtle direction of actors (an emphasis on gesture and rhythm); her deceptively unhurried pacing which, as in the best short stories, reveals the continuity of life in its interruptions; her sensitivity to the emotional registry of politics; and the strong regional accents of all her films. If you've seen the two earlier movies, you know that Reichardt has a strong feeling for the southeast's glades, but she's since come to be associated with Oregon's overcast skies (her new film, *Meek's Cutoff*, was shot upon the state's hardscrabble plains). Reichardt could probably make a good picture in any out-of-the-way place — a lot of America, actually.

Reichardt's films unfold as ballads: a cast of two, with occasional walk-ons, observed from a near distance. The incremental addition of events anticipates heartbreak or worse, with context and emphasis

left between the lines. Always, we find ourselves in an America where it's hard to escape and easy to get lost. However the meaning of "escape" and "getting lost" might vary, the characters emerge similarly bruised: walking the strip, stuck in traffic, riding a freight train, or back at home without consolation. Many of Reichardt's memorable scenes — and there are already many — might have been torn from Robert Frank's *The Americans*.



Mark (Daniel London) and Kurt (Will Oldham) examine their disintegrating friendship during a weekend hiking trip in Kelly Reichardt's 2006 *Old Joy*.

Like all good ballads, the stories strike us as being emblematic. In interviews, Reichardt has made it clear that she intends her films to remind us of the times, whether evoking the left's ineffectual ties in *Old Joy* or the lack of a public sphere in *Wendy and Lucy*. As with her '70s forerunners, the films invite a pastoral daydream (renewal in the wilderness or out on the road) only to have it dissipate in responsibility or a dead end. Something Cozy (Lisa Bowman) says in *River of Grass* hangs over all Reichardt's movies: "It's funny how a person can leave everything she knew behind and still wind up in such a familiar place."

Even before learning that *Meek's Cutoff* (which premiered at the 2010 Venice Film Festival; no local release date has been announced) was to be set in 1845, it seemed reasonable to assume that we wouldn't soon see a computer or text message in one of Reichardt's films. Her characters all have difficulty communicating — this can be vexing, especially in *Wendy and Lucy* — but the films finally turn on the repressed energies and vulnerabilities that only surface in the midst of a genuine encounter. In Reichardt's early work, intimate productions provided the right scale for these fragile relationships. That began to change in *Wendy and Lucy* by virtue of Michelle Williams, and now *Meek's Cutoff*

represents another enlargement of cast and budget. Reichardt will be in conversation with film scholar B. Ruby Rich following the Pacific Film Archive's screenings of *Old Joy* and *Wendy and Lucy*, and it will be interesting to hear whether the extra attention has made it any more difficult for her to keep to the byways. **SFBG**

KELLY REICHARDT WITH B. RUBY RICH

Nov. 11–13, \$5.50–\$9.50
Pacific Film Archive
2575 Bancroft, Berk.
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www.bampfa.berkeley.edu

\$7 FRIDAY NOV 12 @ BAM/PFA

ARP

"One-man bliss machine" Alexis Georgopoulos, the artist behind ARP, sends his atmospheric electronic sounds into the museum as if delivered via cloud. ARP's latest album, *The Soft Wave*, "creates enormous sound structures that, as they slowly unfold, become essays on scale." —New York Times

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KELLY REICHARDT (U.S., 2006; 76 MINS)

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FRIDAY NIGHTS @
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Flesh of our flesh

AXIS/inkBoat's *ODD* creates physical landscapes

By Emmaly Wiederholt
arts@sfbg.com

DANCE When I think of the term “landscape” in a broad sense, it seems that beyond referring to any certain vista, the word connotes an integrated whole, a thing beyond its particulars. In this sense, a painting is a landscape. Its details are never separate from and exist to serve the whole. It was this feeling of watching a landscape that is most prevalent throughout *ODD*, AXIS/inkBoat's new show, which premiered November 5-7 at ODC and continues Nov. 12-14 in Oakland at the Malonga Casquelourd Center for the Arts. Dancers enter and exit. Duets transpire. Bodies merge. Yet the individual elements feel inseparable from the entirety of the scene.

I had never heard of Odd Nerdrum before initially reading about *ODD*. An acclaimed Norwegian figurative painter, Nerdrum's paintings are the source

of inspiration for choreographer Shinichi Iova-Koga's aptly-named piece. I Googled “Odd Nerdrum” after seeing the show, and as image after image filled the screen, I realized that although I ‘d never browsed through any of Nerdrum's paintings, many of the images were strikingly familiar. I'd seen the living embodiment of many of them through the course of the show.

The paintings are dark. Flesh is a recurring element. There is also a distinctly Old World feel. These themes are found within *ODD*: the stage is dimly lit and at times almost murky. The motif of flesh is explored in the costume choices and particularly when many of the dancers bare their squirming muscular backs. I was particularly intrigued by the ways in which the androgynous quality of the paintings are recreated in the dance. No dancer stands out from the rest. Individual gender, color, personality, and physicality seem to disappear.

Perhaps the one exception is Iova-Koga himself. Assuming that the majority of his audience has

little to no knowledge of Nerdrum's work, he introduces quotes and personal thoughts on Nerdrum as a sort of prelude to the piece. Later, Iova-Koga walks into the choreography awhirl onstage and begins a monologue of hermaphrodite facts. As represented by the mythological Hermes and Aphrodite, a hermaphrodite was once considered a near-perfect being. In the popular song “Ob-La-Di, Ob-La-Da” by the Beatles, Desmond and Molly are switched in the gender stereotypical lyrics, adding a hermaphroditic element to the song.

Acclaimed cellist Joan Jeanrenaud provides musical score and accompaniment to *ODD*. At the point when Iova-Koga begins his monologue, Jeanrenaud incorporates snippets of “Ob-La-Di, Ob-La-Da” into the instrumentation. While her music supports the androgynous landscape throughout the work, this pop culture reference in particular fuses music to motion.

The end of the piece departs dramatically from the meditative landscape of bodies floating in and out of each other. Iova-Koga is torn from his soliloquy, a stampede of accessory dancers storms the stage, and chaos essentially breaks loose. Although the piece hitherto had by no means been boring, I had definitely slipped into a reverie and was caught unaware by the explosion of



In the shadows: The dimly-lit works of Norwegian figurative painter provide inspiration for AXIS/inkBoat's new show *ODD*.

PHOTO BY PAK HAN

action onstage. While *ODD* piece retains its landscape quality through to the end, this quality becomes more colorful and vibrant. The excess of bodies moving in tandem provides a unity and sense of completeness previously unfound.

Hermaphrodites, the Beatles, two dance companies, a cellist, and a painter's body of work: *ODD* takes on enormous proportions, and the resulting piece is incredibly dense. There is the melding of dancers with mixed physical abilities. There is the fusion of dance and music. There is the dancing itself, a parade of overlapping solos, duets, trios,

and group work. Yet it is the morphing landscape of bodies and sound that prevails. The androgynous bodies moving through space lose their individualism and become the landscape itself, creating a compelling live interpretation of Nerdrum's work. **SFBG**

ODD

Fri/12–Sat/13, 8 p.m.; Sun/14, 2 p.m.
Malonga Casquelourd Center for the Arts
1428 Alice, Oakl..
(510) 625-0110
www.brownpapertickets.com

DARK POWER: HUBBARD STREET DANCE BRINGS HEAVENLY LIGHTNESS AND DEEP EMOTION TO THE STAGE

DANCE With stunning classically trained dancers and a repertory that features emerging and legendary choreographers, it's no surprise that after bringing four West Coast premieres to Cal Performances at Zellerbach Hall (Oct. 29-30), Hubbard Street Dance Chicago left audience members in awe. Under the artistic direction of Glenn Edgerton, former dancer and artistic director of Nederlands Dans Theater, HSDC continues to uphold a long tradition of exceptional dancing and exciting contemporary choreography.

In the show's opening piece, Nacho Duato's *Arcangelo* (2000), warm hues of dark yellow and gold (lighting by Brad Fields) illuminate a lustrous gold backdrop as the dancers (Laura Halm, Alejandro Piris-Nino, Penny Saunders, Jesse Bechard, Ana Lopez, Kevin Shannon, Jacqueline Burnett, and Pablo Piantino) bathed in light move through a series of intimate duets and solos with grace and power. Duato's choreography subtly juxtaposes severe movements — hunched backs, flexed feet, and jagged angular undulations — with an overall classical and streamlined aesthetic. In doing so, Duato emphasizes the heavenly lightness and deep emotional currents inherent in the music of Arcangelo Corelli and Alessandro Scarlatti. The piece ends in ethereal light and grounded darkness, as three couples lie motionless on the floor while the fourth couple climbs a long dark silvery cloth and — hanging, bodies outstretched — is pulled upward toward an imagined heaven.

The middle portion of the evening featured two works by Hubbard Street dancer and resident choreographer Alejandro Cerrudo. The curtain rose on Cerrudo's *Blanco* to reveal four spotlights (set and lighting design by Nicholas Phillips), each illuminat-



Nacho Duato's *Arcangelo* was one highlight of Hubbard Street Dance Chicago's recent Bay Area engagement. | PHOTO BY TODD ROSENBERG

ing a woman beneath a billowing cloud of smoke. Even in stillness, the four exquisite dancers, Halm, Jessica Tong, Meredith Dincolo, and Robyn Mineko Williams, exhibited strength and conviction. Dressed in attractive blue-gray leotards, sometimes moving together and at other times breaking off into solos, the dancers remain for the most part contained in their own personal spotlight. While the four women move like sculptures of contained perfection, an organic fluidity and drive to break free lies beneath the calm. Precise arm gestures and firm shapes melt into subtle head rolls and seamless transitions to the floor. The dark, driving piano melodies by Mendelssohn and Charles-Valentin Alkan emphasize a raw, dramatic emotion at the core of *Blanco*.

In *Deep Down Dos*, Cerrudo, “inspired by imagery and sounds of tectonic plates, crystalline caverns, and blazing infernos,” launches his dancers into shadowy darkness and continual motion. The dancers (Lopez, Burnett, Saunders, Kellie Epperheimer, Benjamin Wardell, Pablo Piantino, Jason Hortin, Jesse Bechard, Kevin Shannon) run and leap across the floor in a fast-paced frenzy of activity. Although this extreme physicality generates a wonderful excitement, Cerrudo's choreography in this work at times feels disconnected. When the four men dance together, their light-hearted jazz leaps seem to go against the piece's dark atmosphere and the compellingly dissonant music score by Mason Bates. Is this disconnect between movement and atmosphere intentional or accidental? Regardless, Cerrudo's work stands up well alongside legends Kylian and Duato.

The evening ended with Jiri Kylian's *27'52"*, staged by Christina Gallofre Vargas and Gerald Tibbs. Set to eerie and electrifying music by Dirk Haubrich, Kylian brings his six dancers into violent and vulnerable contact. Cutting through space like exploding glass, the dancers crash, clash, pull, push, resist, and manipulate their way through quick gestures and athletic partnering sequences. On Oct. 30, the way in which dancers Tong, Hortin, Epperheimer, Piris-Nino, Piantino, and Halm expressed a sense of human vulnerability amid such fierce and gutsy movement was perhaps the most awe-inspiring aspect of the entire night. After an emotionally intense duet between Tong and Hortin — in which the two beautifully intertwine, lean, and lift each other through a struggle of resisting and giving in — the pair ultimately end up lying alone on opposite sides of the stage as thick white sheets, used as scenery throughout the piece, come plummeting to the floor. **(Katie Gaydos)**

Ryan McGinley adds animalia to his youth portraiture in a new show at Ratio 3, while Samara Halperin, creator of *Tumbleweed Town* (right) is building a miniature Coney Island at Southern Exposure.

RYAN MCGINLEY, *INDIA (DEER)*, 2010, COURTESY OF RATIO 3; SAMARA HALPERIN, *STILL FROM TUMBLEWEED TOWN*, 1999, FROM WWW.SAMARAHALPERIN.COM



Bless the beasts and children

HAIRY EYEBALL It's hard not to look at Ryan McGinley's road-trip photographs — in which his young, often nude, subjects, having ventured far from civilization, run through the woods, climb trees, dance amid a volcanic cascade of sparklers, and leap into the void — and not sigh a little. What now separates them from the images he shot for Levi's current "Go Forth" campaign, seemingly plastered on every other Muni shelter, is frequently a conspicuously displayed pair of jeans.

McGinley has built his reputation on capturing Edenic visions of youth running wild. His pictures are gauzy and nostalgic, shot through with the sexy frisson of their in-the-moment documentation of a way of living that rebukes authority and throws caution to the wind. No one is at work in a McGinley photograph (an irony, perhaps, given the faux-literati, "we are all workers" sloganeering that Levi's uses elsewhere in the campaign). Rather, people, such as the New York area taggers he started off photographing early in his career, create. Or, as in the road trip pictures, they drop out, escape.

No wonder Levi's came calling. McGinley's photographs deliver the promise of youth and all its freedoms in a sexy visual package. When McGinley is at his strongest,

though, his pictures also offer up flashes of mystery and unaffected joy. Sometimes, when his subject's eyes lock with his camera they seem to transmit the promise of a secret to be shared.

The road-trip photographs make up roughly half the images in "Life Adjustment Center," McGinley's current exhibit at Ratio 3. However much they dazzle — *Tom (Blue, Pink and Orange)*, a male nude study, gives George Platt Lynes a glowing Technicolor kiss — they are not the true draw. The animals are.

The other half of the show consists of black and white studio portraits of models (again, nude) posing with all sorts of fauna: deer, a domesticated mutt, a peacock, a butterfly, and a coyote. They are the inverse of the road-trip scenes: nature has been brought inside. Both creatures and humans address us with unblinking stillness that, at first glance, gives the impression that the former are stuffed. However, the press notes inform us that the animals are real, which makes a photo like *India (Coyote)* all the more riveting.

The coyote is draped around India's shoulders, her hands balancing it in place, in a pose that echoes classic depictions of Christ as shepherd holding aloft his allegorical lamb. The coyote — its tongue hanging out — appears at ease, as does India. Their proximity to each other is nonetheless unsettling (we

are left to guess whether or not the scars that criss-cross India's torso and legs were acquired while posing or before the shoot).

The photograph also makes me think of Josef Beuys' famous 1974 performance in which he stayed in the René Block Gallery with a wild coyote for eight hours over three days. By the end of the piece, the coyote had become tolerant enough of Beuys to allow the artist to give it a farewell embrace.

In McGinley's remarkable photographs animals and humans pose together, but there is no hierarchy of prop and subject. In these double portraits McGinley has captured a momentary, and intensely tactile, experience of trust and vulnerability shared between unlike creatures.

OF COWBOYS AND CARNIES

I have one thing to say to fans of 2005's *Brokeback Mountain* and Warhol's *Lonesome Cowboys* (1968) who haven't yet seen local animation wunderkind and 2008 Goldie winner Samara Halperin's epic, stop-motion same-sex cowboy romance *Tumbleweed Town* (1999). Get thee to YouTube.

A brief plot synopsis is in order. As Todd the Tonka cowboy hitchhikes his way across the Texas desert he navigates a rugged world of plastic masculinity only to find true love in the arms of a two-stepper at a raunchy roadhouse.

Currently in residence this week

at Southern Exposure, Halperin has been converting the space's sizeable gallery into a set for *West of the Wonder Wheel*, her much-awaited sequel to *Tumbleweed Town*, which trades wide, open spaces for the enclosed, topsy-turvy world of the carnival.

Halperin's miniature amusement park, complete with rides and games of skill, was greatly inspired by Coney Island's recently demolished Astroland Park, one of the subjects of a Halperin-curated series of short films about amusement parks that is shown alongside the film set/sculpture.

The last tiny detail is set to be glued in place this Friday, and to celebrate Halperin is hosting a pre-filming carnival-themed party with live music, games, and, of course, cotton candy. **SFBG**

RYAN MCGINLEY: LIFE ADJUSTMENT CENTER

Through Dec. 11
Ratio 3
1447 Stevenson, SF
(415) 821-3371
www.ratio3.org

**SAMARA HALPERIN:
WEST OF THE WONDERWHEEL**
Through Nov. 15 (carnival reception)
Fri/12, 7 p.m.–9 p.m.
Southern Exposure
3030 20th St., SF
(415) 863-2141
www.soex.org

Elbo Room

WED
11/10
9PM
\$7
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HAVE SPECIAL POWER
THE SHEEPDOGS
(CANADA)(CLOSING SET)
THE POISON CONTROL CENTER
GUITAR VS GRAVITY

THU
11/11
9:30PM
\$7
AFRO-TROPI-ELECTRIC-SAMBA-FUNK
AFROLICIOUS
WITH DJs/HOSTS:
PLEASUREMAKER,
SENIOR OZ AND
SPECIAL GUEST:
BLACK PEARL 504
(NEW ORLEANS)

FRI
11/12
6:30-9PM
OPIUM MAGAZINE PRESENTS
LITERARY DEATH MATCH
WITH READERS:
CRAIG CLEVINGER, THAIS
FRANK, SAM SAX, KWEI QUARTEY
AND JUDGES:
MICHAEL KRASNY, DENNIS THE
MENACE, NICKI LE MASURIER

10PM
\$5
FREE FUNK FRIDAY PRESENTS
TREAT EM RIGHT
WITH RESIDENT DJs
VINNIE ESPARZA (HELLA TIGHT)
AND **B. CAUSE** (4ONEFUNK)
AND SPECIAL GUEST
PRIMO (OLDIES NIGHT)

SAT
11/13
5-8PM
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NACIONAL RECORDS ROAD TRIP
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ADV. TIX: WWW.BROWNPAPERTICKETS.COM

10PM
\$5 B4 11
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BERSA DISCOS PRESENTS
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& **MSHINI WAM** (SOUTH AFRICA)
ZUZUKA PODEROSA (NY)
DISCO SHAWN &
ORO 11 (BERSA DISCOS) AND
PANAMAMI (BODEGA) (LA)

SUN
11/14
9PM
\$6
DUB MISSION PRESENTS
THE BEST IN DUB, DUBSTEP, ROOTS &
DANCEHALL WITH
DJ SEP
J BOOGIE (DUBTRONIC SCIENCE/OM)
AND GUEST
SPLIFF SKANKIN'
(MASSIVE SOUND INTERNATIONAL/KPFA)

MON
11/15
9PM
\$7
\$2 DRINK SPECIALS
THE RATTLESNAKES
SILENT COMEDY (SAN DIEGO),
SCROTE (L.A.) RECORD RELEASE
WITH GUEST MUSICIANS
BRETT ANDERSON (THE DONNAS)
AND **PAUL STINSON,**
THE PINK SNOWFLAKES (PDX)

TUE
11/16
9PM
\$7
ELBO ROOM PRESENTS
BRAZILIAN WAX
WITH **SAMBA DE RAIZ**
FEAT **JORGE ALABE**
PLUS **DJS CARIOCA & P-SHOT**

WED
11/17
9PM
\$8
ELBO ROOM PRESENTS
INTIMATE STRANGER
(CHILE)
EVAN BAILEY
THE GUVERNMENT FEAT
GREG INGRAHAM OF THE AVENGERS

UPCOMING
THU 11/18 AFROLICIOUS
FRI 11/19 KINGS GO FORTH (LUAKA BOP)
SAT 11/20 SAT NITE SOUL PARTY
SUN 11/21 DUB MISSION: DJ SEP
& **STRONG HOLD SOUND (LIVE)**

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11.11 Th **"DAMN GINA"**
ELECTRO ROCKING, DISCO DANCING
BASS HEAVY SOIREE

11.12 F **"UNDER THE BAY" FEAT:**
SAN QUINN • DAVINCI
LIVE HIP HOP PERFORMANCES!

11.13 Sa **"THE FEEL GOOD: LOVE BELOW"**
DJ'S FLOW, CHAMPINO,
JAWBREAKER
& BITTERSWEET
HIP HOP, REGGAE, FUTURE CLASSICS

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DON CARLOS
DJ'S SMOKE ONE & KURIOS

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WED 11/10
8P **OMG! KARAOKE** NOS
8P **GRINN & BARRETT, THE COYOTES,**
RED LIGHT CIRCUIT (INDIE) \$5

THU 11/11
7P **INSTRUMENTAL DYNAMIC**
DUO MENTAL 99 NOS
9P **DJ SURESH & NAGABEATZ**
(WORLD MUSIC) NOS

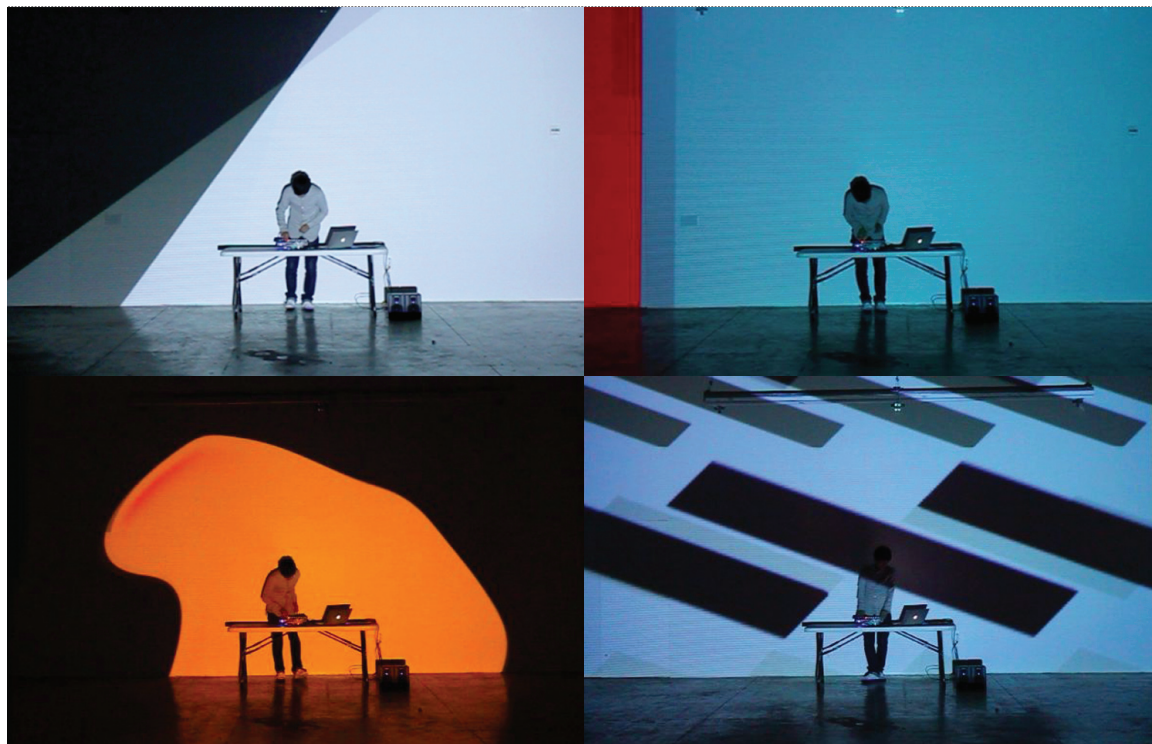
FRI 11/12
5:30P **FREE OYSTERS ON THE HALF SHELL**
6P-2A **DJ'S CARMEN &**
MIRANDAS FRUIT STAND
(WORLD, FUNK, R&B, POP) NOS
7P **RED HOTS BURLESQUE**
9P **HEAVY ROTATION, AN OUTSIDERS**
CLUB \$5

SAT 11/13
3P **BENEFIT FOR SAN**
FRANCISCO COMMUNITY
SCHOOL W THE MELEES
AND TOM JONESING, \$10-20SS
9P **HOT LUNCH,**
SPIDER FEVER,
HARDERSHIPS
(PSYCH ROCK) \$7

SUN 11/14
4-8P **SALSA SUNDAY**
JULIO BRAVO
LAST ONE FOR THE SEASON!

MON 11/15
7P **ALEJANDRO CHAVEZ,**
KORELENKO, UPWORDS
MOVEMENT (ROCK / HIP HOP) \$7
9P **RADICAL VINYL**
(DJ FUNK/OLDIES/PUNK) NOS

TUE 11/16
7P **CERMAK, CALIFIA**
(POST ROCK / REGGAE) FREE



Adam Guzman of Fair Enough: "We modeled the show after [Nosaj Thing's] set. It made sense, because for his songs there's pieces, and he calls them up when performing. We thought it would be cool to do the same thing with the visuals." | IMAGES FROM WWW.JULIATSAO.COM

The designer as performer

Fair Enough breaks through concert projection clichés to bring vision to Nosaj Thing's sound

By Ryan Prendiville
arts@sfbg.com

MUSIC/VISUAL ART It's late at night, and I'm sitting at my laptop transcribing an interview with visual designer Adam Guzman, when I notice the graphics on my screen, twitching along dully to the sound of our recorded conversation. A fuchsia tube made out of small crosses rises up against a black background, something between a digitized sand worm and a Slinky, and opens its yellow maw in a pointless sort of way that's familiar to anyone who uses Windows Media Player. All I can think of is how much Guzman must hate these visualizations.

Guzman, you see, is one-half of Fair Enough, a design partnership with Julia Tsao. In the last year they've been working in creating concert visuals for musicians. But these aren't your typical, canned images projected near the stage; stock footage and trippy clip art looped or automated to roughly coincide with the beat.

"We wanted to do the opposite," Guzman says during our phone interview. "We both hated that. You go to a concert and someone is playing, and the visuals have nothing to do with what [the sound] on stage. They're just found clips of stuff. This doesn't make sense, and I was sort of tired of that. We wanted to make simple things that were synced to [the music] and do it in a different way."

The Fair Enough project started when Guzman was studying at Art Center College of Design in Pasadena. Through Tsao, Guzman was introduced to Jason Chung, who records and performs under the name Nosaj Thing. "I actually lived with him for a little bit," Guzman says. "He got to talking, and he was really into doing a synchronized show inspired by [shows by the Japanese rock innovator] Cornelius. At the same time, I was starting my thesis and I was really into doing projects with music and sound experiments. It just made sense to do a project with him, and it turned into this thing that consumed me for a year."

A great deal of Guzman's process for the project is documented on his thesis blog, aleome.tumblr.com. But it began the way it does usually for him, with exploration. "When I started, I didn't really know what direction it was going to go in," he says. "I started drawing and shooting video, trying to edit it together, playing with MIDI controllers and stuff like that. I tried programming too, but wasn't really into that. Julie had been gone, and when she came back, everything just sort of clicked and we decided to do something really simple. You know, embrace our constraints. Because I'm not a pro at animation or programming or anything. Neither is she. We just wanted to use that as a design tool."

The final product is a stunning presentation, blanketing Nosaj Thing, his DJ booth, and the music under a series of graphic banners. Whereas typical concert visuals bombard your corneas with collages of disparate elements, each image of Fair Enough's presentation is simplified down to an aesthetic essence. The displays range from organic suggestions with flow-

ing blobs and swarming fireflies to geometric patterns shuttering crosses and a succession of colors. But each stands out on its own.

"We modeled the show after Jason's set," Guzman explains. "It made sense, because for his songs there's pieces, and he calls them up when he's performing. A bassline, or a synth, the drums, parts of the song. We thought it would be cool to do the same thing with the visuals and have parts of songs that we could call up as well. I was into the idea of the designer as performer, and what that [might] mean. I developed what the show is today from that. It's the same. We have two MIDI controllers, and for each song there will be anything from three to seven clips that go with different parts, and we're mixing and calling them up live."

Guzman goes back repeatedly to the idea of the designer as performer. It was the subject of his thesis, *Sound and Vision*. Interested in musical artists who have pushed visual performances to the forefront — Daft Punk, Kanye West, U2, and especially the Talking Heads and Jonathan Demme's 1984 concert film *Stop Making Sense* — he initiated the project as a way of exploring how sound influences visuals and how visuals create music. As David Byrne puts it: "Music is physical. The body understands it before the mind." What Guzman and Tsao have created is a musical appeal to the sense of sight.

For Nosaj Thing's November tour, they're essentially members of the band, rehearsing, traveling on the bus with the other acts — Toro y Moi (who they also designed visuals for) and Jogger — and performing live at the shows.

Did Guzman see this happening when he was studying design? "I always knew I wanted to do something like this," he says. "I didn't envision this, though. I'm really excited about what's happening."

If Guzman wanted to explore the relationship between design as performance, he has done so — by becoming a performer. **SFBG**

NOSAJ THING

With Toro Y Moi and Jogger
Fri/12, 9 p.m., \$15-\$18
Rickshaw Stop
155 Fell, SF
www.rickshawstop.com
www.fair--enough.com

PLAYLIST: JOHNNY RAY HUSTON



► KISSES

The Heart of the Nightlife
(IAMSOUND)

When Kisses graced the cover of the Guardian's Fall Arts Preview issue in late August, the L.A. duo hadn't gotten much ink, even if the tropical melancholy of their debut single "Bermuda" was making waves online. Now, after some New York appearances at CMJ, Jesse Kivel's and Zinzi Edmundson's first album *The Heart of the Nightlife* is a little more real to the media cabal – a relief, considering some of the not-quite-music inspiring trendy feeding frenzies on Pitchfork and elsewhere of late.

Kisses are nothing if not musical, and sharp enough to begin their nine-song collection with a theme song. Its chorus bursting like fluorescent streamers, "Kisses" is a summer love triangle scenario that concludes with a romantic motto, and it leads in perfectly to arguably the best pop song of the year, namely "Bermuda." As November darkens the doorstep, I regret I have yet to hear "Bermuda" on headphones by the pool or at the beach. All shimmer and gleam, its sound is the best possible backdrop to Kivel's flat-out handsome and attractive tenor voice, which covers a remarkable stretch of doubt and optimism in the space of a few lines.

Next up is "People Can Do the Most Amazing Things," which weds an Arthur Russell rhythm to gathering storms of guitar and more interior thoughts effortlessly turned melodic. No album this year packs as strong an initial 1-2-3 punch. Elsewhere, *The Heart of the Nightlife* calls Aztec Camera's most relaxed ballads to mind, and provides a fresh glass of *Rip It Up*-era Orange Juice with a better and less clever-clever – forgive me, Edwyn Collins – singer. All that and a song called "Lovers" that teases out

the tension between affection and sex with a single ambiguous word.

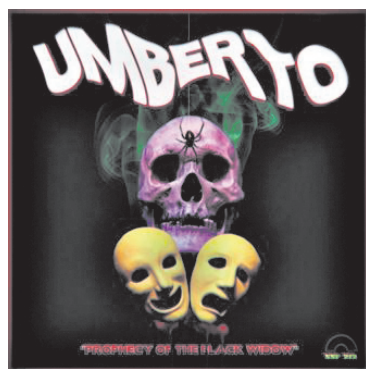
► POPSCENE: KISSES

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► P.E. HEWITT JAZZ ENSEMBLE

Winter Winds – The Complete Works: 1968-70
(Now Again)

This is a terrific trio of lost Bay Area jazz albums by Bay Area teen phenom P.E. Hewitt, who speaks at length about the recordings and his approach to music in a transcribed interview. It's remarkable how much of a kinship 1968's *Jawbones* – recorded when Hewitt was only 16 – has with John Coltrane. The two limited-press recordings that followed in its wake add female vocals to the mix in a manner both similar to and distinct from the sprawling works of Eddie Gale and others. Lost treasures that merit further investigation.



► UMBERTO

Prophecy of the Black Widow
(Not Not Fun)

Pastiche is so rarely worthwhile, but in the case of Umberto, an unapologetic and fiercely obvious dedication to the horror soundtracks of John Carpenter and Goblin passes through pastiche into pure pleasure. In fact, *Prophecy of the Black Widow*'s opening track "Temple Room" begs for Carpenter and Dario Argento to get their acts together and make a scary movie worthy of its chilly timepiece rhythms and bloody keyboard stabs. This group deserves applause simply for titling a one track "Someone Chasing Someone Through a Room" – if only all song titles were so honest. The song itself is awesome, too. **SFBG**

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Rock rolled

Danny Boyle's latest is, as always, a change of pace

By Dennis Harvey
arts@sfbg.com

FILM Danny Boyle is a director whose projects seem chosen largely to have nothing in common with anything he's done before. Mid-career at 54, he's been *good* at a lot of things. But what, exactly, is his ideal fit? Falling in the "good" department are 2002's *28 Days Later*, which revived the zombie flick at the cost of subsequent overexposure, not to mention introducing that whole "fast-moving zombie" conundrum. Children's fantasy *Millions* (2004) had real charm almost overwhelmed by ADD; *Sunshine* (2007) was sci-fi so gorgeous you could almost ignore the black hole its narrative vanished into.

Not so hot were 1997's *A Life Less Ordinary* and 2000's *The Beach*, the latter from a novel that "couldn't miss." Which proved Boyle is capable of seizing on an approach entirely wrong for his material, his confidence unflagging to the bitter end. *Shallow Grave* (1994) was a cunning debut that owed a lot to John Hodge's screenplay, yet made sure you couldn't miss the directorial panache.

Which leaves 1996's *Trainspotting*, the one perfect match of gonzo content and hyperactive execution. Plus 2008's *Slumdog Millionaire*, of course — a Piccadilly masala of tragedy, coarse humor, melodrama, spectacle, outrageous fortune, grotesquerie, and whipped cream. Did Boyle and company truly fuse those elements, or just smash them haphazardly together? Most people were too dazzled by exoticism to care. But will its brief vogue eventually look like one of those pop anomalies more puzzling than nostalgic?

After that large-scale, Oscar-draped triumph, *127 Hours* might seem starkly minimalist — if Boyle weren't allergic to such terms. Based on Aron Ralston's memoir *Between a Rock and a Hard Place*, it's a tale defined by tight quarters, minimal "action," and maximum peril: man gets pinned by rock in the middle of

nowhere, must somehow free himself or die.

More precisely, in 2003 experienced trekker Ralston biked and hiked into Utah's Blue John Canyon, falling into a crevasse when a boulder gave way under his feet. He landed unharmed ... save a right arm pinned by a rock too securely wedged, solid, and heavy to budge. He'd told no one where he'd gone for the weekend; dehydration death was far more likely than being found.

John, he briefly experiences "regrets about not focusing on the people enough" in pursuit of "the essence of experience." Example: once he lost two good friends by recklessly getting them near-killed in an avalanche. But oh well!

This being a Danny Boyle movie, it has of course has a much cooler soundtrack than Ralston would have mixtaped (it's a no-Phish zone), albeit one sometimes quirky to a jarring fault. While hardly a pop-culture felon à la Baz Luhrmann, Boyle still easily errs on the side of excess flash. His *127 Hours* has passages where the MTV-like cinematic gymnastics performed to keep us interested in a trapped hero are just trivializing and gratuitous.

Still, subject and interpreter



Having recently played a Beat icon, a pot dealer, and a same-named soap opera character, James Franco expands his repertoire to "guy who cuts off his own arm" in *127 Hours*.

PHOTO BY CHUCK ZLOTNICK

For those few who haven't heard how he escaped this predicament, suffice it to say the solution was uniquely unpleasant enough to make the national news (and launch a motivational-speaking career). Yes, it was way worse than drinking one's own pee.

Opinions vary about the book. It's well written, an undeniably amazing story, but some folks just don't like *him*. Alternating chapters between the canyon crisis and prior "hair-raising adventures," Ralston is the life of every party, the apple of every eye. He's forever leaping gung-ho into avoidable near-catastrophes (risking death by bear attack, drowning, etc.), then marveling at his luck in surviving them. Stuck passing long, possibly final hours in Blue

match up better than one might expect, mostly because there are lengthy periods when the film simply has to let James Franco command our full attention. This actor, who has reached the verge of major stardom as a chameleon rather than a personality, has no trouble making Ralston's plight sympathetic, alarming, poignant, and funny by turns. His protagonist is good-natured, self-deprecating, not tangibly deep but incredibly resourceful. Probably just like the real-life Ralston, only a tad more appealing, less legend-in-his-own-mind — a typical movie cheat to be grateful for here. **SFBG**

127 HOURS opens Fri/12 in San Francisco.



A married woman (Giovanna Mezzogiorno) befriends a Holocaust survivor — and falls in love with her handsome neighbor — in Ferzan Ozpetek's *Facing Windows*. | COURTESY OF SF FILM SOCIETY

Viva l'Italia

"New Italian Cinema" spotlights Ferzan Ozpetek

By Louis Peitzman
arts@sfbg.com

FILM Boy meets girl. Boy marries girl. Boy cheats on girl. They yell. A lot. If the story sounds familiar, it might be because you've seen it in any number of contemporary Italian films. That's not to discount modern Italian cinema as a whole — for every rehashed infidelity plot, there's a subtler treasure.

Ferzan Ozpetek is one of those original voices. With his Turkish background and queer identity, he brings a unique perspective to the table. And his best films showcase aspects of Italian culture that might otherwise go unexplored.

The San Francisco Film Society honors Ozpetek as part of its "New Italian Cinema" festival — screening his most recent movie, *Loose Cannons*, along with some of his past work. For those unfamiliar with Ozpetek, this is a primo opportunity to get acquainted. And if you need added incentive, he has a knack for procuring plenty of Italian eye candy.

Ozpetek's first film, *Steam: The Turkish Bath* (1997), is likely his most amateur effort — and that's to be expected. But there's still plenty to enjoy about this surprisingly restrained drama. The porny title is a tad misleading, though *Steam* does establish Ozpetek as a filmmaker who can make a film sensual without baring it all. It also introduces his recurring themes of sexual awaken-

ing and culture clash. The film's protagonist, Francesco (Alessandro Gassman), is an Italian living in Turkey — a reversal of Ozpetek's status as a Turkish immigrant.

Ozpetek really hit his stride with 2001's *His Secret Life*. While it's not screening as part of "New Italian Cinema," it's certainly worth checking out. The film has a charmingly unpolished feel, with great performances from Margherita Buy and Stefano Accorsi. You might recognize them from about a dozen other recent Italian movies.

Thankfully, the festival is screening Ozpetek's best film, *Facing Windows*, a drama that manages to integrate the Holocaust, forbidden gay love, and voyeurism without becoming overwrought. The script, which Ozpetek cowrote with Gianni Romoli, is tightly woven. Much credit is also due to Giovanna Mezzogiorno, a welcome presence in all her films. Yes, there are extramarital shenanigans, but the story feels fresh. And who wouldn't concede to a dalliance with Raoul Bova?

It's regrettably tricky to find a balanced, thoughtful queer film — much less when it's an Italian import. That's why it's important to honor filmmakers, like Ozpetek, who challenge their viewers and subvert the norm. **SFBG**

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Reckless for your love: Germany's Tensnake, left, plays with the dance floor past and Ambrosia Salad becomes a woman again. | TENSNAKE PHOTO BY DAN REED. AMBROSIA PHOTO BY ROBERT GUZMAN



Uncanny Xsnake

By Marke B.
superego@sfbg.com

SUPER EGO I adore history, it's all so pointless. It's fun to play around with, too — stick your mitts in the used fork drawer of the past and clatter around a bit, just to make new noise. Artists do this all the time, grab stuff from different eras and pastiche them together to create unique and dreamlike emotional states. Bygones!

That sensibility is making a comeback in dance music. In the past few years, there's been a fascinating wave of sonic rummagers digging through five decades of strobe-lit tunes, Frankensteining together ambitiously soulful, mostly midtempo tracks that knock sample-trainspotters sideways. What these posthistorical freaks come up with, creating songs that sound like they belong to a not-quite-placeable era, is uncanny, just a tad left of reality, something the wordy Germans call *unheimlichkeit*. Think DJ Shadow in neon Ray-Bans, collaging together decelerated Minneapolis and Motown samples, Heaven 17-ish synths, early '90s R&B basslines, rolling Balearic keyboards, and half-forgotten garage house vocal snippets.

Rocketing to the top of the history-shuffling heap is Hamburg tunesmith Tensnake, whose riveting tracks like "In the End (I Want You to Cry)," "Holding Back (My Love)" and breezy monster hit "Coma Cat" open little windows

into an imaginary dance floor past. Take, for instance, Tensnake's phenomenal remix of Azari and III's "Reckless (With Your Love)," in which he transforms an already post-postmodern ode to late '80s house into an insanely bouncy Soul II Soul homage that breaks, at the climax, into a full-on sample of C+C Music Factory's "Gonna Make You Sweat." WTF? Which Midwestern gay bar am I wearing ripped jeans and a bolero jacket at? "Playfulness is key to who I am and what I do." Tensnake, *né* Marco Niemerski, told me over e-mail. "Some of my music is more deep and dreamy, while other tracks are more open-armed and made for piano connoisseurs, ha. I do have a love and respect for dance music history but like any producer who cares about what they do, I want to look ahead, not back! Whenever I am referring musically to some old tunes, I think I am just trying to have a great time while producing a new one."

Tensnake's new double-disc mix for the Defected in the House series and his upcoming tour of the States are sure to expose a lot of European artists working with the new sensibility to American ears. We have our own reps in acts like Wolf + Lamb and Soul Clap, but it's weird to hear such crate-digging audacity and soul sonics coming from across the pond.

"After the minimal sound, which was huge for a few years, people were hungry for more soulful stuff again," Tensnake said. "I was never into minimal, so I'm

glad that re-edits and classic tracks have come back to the fore. And I think this was always an American sound, the Chicago, Detroit, and New York sound. Very few house records from Europe were important to me. This trip will be my first time in America, so I'm very excited to see how my live show and tracks go down."

Does he feel part of a revolutionary dance music movement? "I am not a big fan of labeling music or names and numbers — well, maybe apart from the number ten. I just like great music and melodies. To me a great song could be Saint Etienne, Prefab Sprout, or even Janet Jackson. There is just more of a melting pot at the moment and I think that's incredibly healthy."

TENSNAKE Sun/14, 9 p.m., \$10. Public Works, 161 Erie, SF. www.publicsf.com

▶ AMBROSIA SALAD'S DOBLE QUINCEAÑERA

Fluff up your pretty pink crinoline: "It's like I'm becoming a woman again — except without the vaginoplasty," drag princess Ambrosia tells me of her fab-sounding doble quinceañera birthday celebration. Including a mariachi band with accompanying live vocals from drag luminaries, DJs Javi en Rose and Juanita More, a traditional quinceañera waltz, Juanita Fajita's fajita cart *and* the tamale lady, this will be one of the kooky-magical parties of the year. Doble the pleasure, darling. **SFBG**

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MUSIC LISTINGS



Brazilian songstress Luisa Maita plays Yoshi's San Francisco, Tue/15. | PHOTO BY JOAO WAINER

Music listings are compiled by Cheryl Eddy. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 10

ROCK/BLUES/HIP-HOP

Bobs Café Du Nord. 8pm, \$24.
Chicago Afrobeat Band Boom Boom Room. 9:45pm, \$8.
Delorean, Lemonade, Butterfly Bones Great American Music Hall. 8pm, \$16.
Grinn and Barrett, Coyotes, Red Light Circuit El Rio. 8pm, \$5.
Have Special Power, Poison Control Center, Guitar vs. Gravity Elbo Room. 9pm, \$7.
Derick Hughes Biscuits and Blues. 8pm, \$16.
Gregg Laswell, Harper Blynn Independent. 8pm, \$15.
Mae, Terrible Things, Windsor Drive Bottom of the Hill. 8pm, \$14.
Terry Malts, Devon Williams, Lilac Hemlock Tavern. 9pm, \$6.
Personal and the Pizzas, Natural Child, Wrong Words Rickshaw Stop. 8pm, \$10.
Slick Rick Yoshi's San Francisco. 8pm, \$25.
Stars, Delays Fillmore. 8pm, \$27.50.

DANCE CLUBS

Booty Call Qbar, 456 Castro, SF; www.bootycallwednesdays.com. 9pm, \$3. Jualina Morel, Joshua J, and guests spin booming, booty-shaking beats.
Fixup 222 Hyde; www.fixupsf.com. 9:30pm, \$5. Bass music monthly with special guest Submerge.
Hands Down! Bar on Church. 9pm, free. With DJs Claksaarb, Mykill, and guests spinning indie, electro, house, and bangers.
Jam Fresh Wednesdays Vessel, 85 Campton, SF; (415) 433-8585. 9:30pm, free. With DJs Slick D, Chris Clouse, Rich Era, Don Lynch, and more spinning top40, mashups, hip hop, and remixes.
Mary-Go-Round Lookout, 3600 16th St, SF; (415) 431-0306. 10pm, \$5. A weekly drag show with hosts Cookie Dough, Pollo Del Mar, and Suppositori Spelling.
Mods vs. Rockers Make-Out Room. 9pm. With Nectarine Pie and mod, garage, punk, and new wave DJs.
RedWine Social Dalva. 9pm-2am, free. DJ TophOne and guests spin outernational funk and get drunk.
Respect Wednesdays End Up. 10pm, \$5. Rotating DJs Daddy Rolo, Young Fyah, Irie Dole, I-Vier, Sake One, Serg, and more spinning reggae, dancehall, roots, lovers rock, and mash ups.
Synchronize Il Pirata, 2007 16th St, SF; (415) 626-2626. 10pm, free. Psychedelic dance music with DJs Helios, Gatto Matto, Psy Lotus, Intergalactoid, and guests.

Mayer Hawthorne and the County, Gordon Voidwell Bimbo's 365 Club. 8pm, \$16.
Mental 99 El Rio. 7pm, free.
RJ Mischo Biscuits and Blues. 8pm, \$16.
Nitzer Ebb, //Tense//, Soft Metals, Terminal Twilight Mezzanine. 8:30pm, \$20.
Taxes, Fake Your Own Death, Kill Moi, DJ Ted Bagel Radio Bottom of the Hill. 9pm, \$10.
Tyrone Wells, Andrew Belle, Crown Point Café Du Nord. 8pm, \$18.
Yo Mama's Big Fat Booty Band Boom Boom Room. 9:30pm, \$8.
Zoobombs, Uzi Rash, Cruddy Hemlock Tavern. 9pm, \$6.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$10. DJs Pleasuremaker and Señor Oz with special guest Black Pearl 504 spin Afrobeat, tropicália, electro, samba, and funk.
CakeMIX SF Wish, 1539 Folsom, SF; www.wishsf.com. 10pm, free. DJ Carey Kopp spinning funk, soul, and hip hop.
Caribbean Connection Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$3. DJ Stevie B and guests spin reggae, soca, zouk, reggaeton, and more.
Drop the Pressure Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.
Good Foot Som., 2925 16th St, SF; (415) 558-8521. 10pm, free. With DJs spinning R&B, Hip hop, classics, and soul.
Jivin' Dirty Disco Butter, 354 11th St., SF; (415) 863-5964. 8pm, free. With DJs spinning disco, funk, and classics.
Kissing Booth Make-Out Room. 9pm, free. DJs Jory, Commodore 69, and more spinning indie dance, disco, 80's, and electro.
Koko Puffs Koko Cocktails, 1060 Geary, SF; (415) 885-4788. 10pm, free. Dubby roots reggae and Jamaican funk from rotating DJs.
Mestiza Bollywood Café, 3376 19th St, SF; (415) 970-0362. 10pm, free. Showcasing progressive Latin and global beats with DJ Juan Data.
Motion Sickness Vertigo, 1160 Polk, SF; (415) 674-1278. 10pm, free. Genre-bending dance party with DJs Sneaky P, Public Frenemy, and D_Ro Cyclist.
Peaches Skylark, 10pm, free. With an all female DJ line up featuring Deeandroid, Lady Fingaz, That Girl, and Umami spinning hip hop.
Roger Sanchez Vessel. 9:30pm, \$10-20. "The Return of House Tour" with Sidney Samson.
Wax Candy Ambassador, 673 Geary, SF; www.ambassador415.com. 9pm, free. Disco-licious party jams with Andre Lucero, Worker, Travis Dalton, and Sergio.

FRIDAY 12

ROCK/BLUES/HIP-HOP

"Bohemian Carnival" DNA Lounge. 9pm, \$20. With Vau de Vire Society, Gooferman, Bambi Killers, and DJ Smoove.
Doomtree, POS, Dessa, Sims, Cecil Otter, Mike Mictlan, Lazerbeak, Paper Tiger, Rec-League Slim's. 9pm, \$15.
Emmitt-Nershi Band, Hot Buttered Rum Special String Band Independent. 9pm, \$25.
Holy Shit, Bitter Honey's Knockout. 9pm, \$7.
Talib Kweil Yoshi's San Francisco. 8 and 10pm, \$26.
Mayday Parade, Breathe Carolina, Every Avenue, Artist vs. Poet, Go Radio Regency Ballroom. 6pm, \$20.
Narrows, Skinwalker, New Trust Bottom of the Hill. 10pm, \$12.
Charles Neville, Youssoupha Sidibe and the Mystic Rhythms Coda. 9pm, \$17.



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Rocket Summer: Bruce Avary, his instruments and your voices, He Is We, Travis Hayes and An-nhein Le Thee Parkside. 9pm, \$15.
Le Serpent Rouge, Mardi Love and Zoe Jakes, Brass Menazeri Great American Music Hall. 9pm, \$21.
Sista Sekunden, Roller, Lecherous Gaze, Fast Asleep Submission, 2183 Mission, SF; www.sf-submission.com. 9pm, \$8.
This Charming Band, For The Masses Café Du Nord. 9:30pm, \$12.
Young Offenders, Northern Towns, Sydney Ducks Hemlock Tavern. 9:30pm, \$7.

JAZZ/NEW MUSIC

Paul Dresher Ensemble ODC Theater, 3153 17th St, SF; www.odctheater.org. 8pm, \$18.

SF Jazz High School All-Stars Concert Jewish Community Center, 3200 California, SF; www.sfjazz.org. 8pm, \$5-15.
3 Leg Torso Red Poppy Art House. 8pm, \$15.

FOLK/WORLD/COUNTRY

Hobbyhorse Red Vic, 1665 Haight, SF; www.myspace.com/redvicsessions. 7:45pm, \$2.
Marco Periera and Brasil Guitar Duo Herbst Theatre, 401 Van Ness, SF; www.omniconcerts.com. 8pm, \$24-38.

DANCE CLUBS

Exhale, Fridays Project One Gallery, 251 Rhode Island, SF; (415) 465-2129. 5pm, \$5. Happy hour with art, fine food, and music with Vin Sol, King Most, DJ Centipede, and Shane King.
Fat Stack Fridays Koko Cocktails, 1060 Geary, SF; (415) 885-4788. 10pm, free. With rotating DJs B-Cause, Vinnie Esparza, Mr. Robinson, Toph One, and Slopoke.
Fo' Sho! Fridays Madrone Art Bar. 10pm, \$5. DJs

Kung Fu Chris and Makossa spin rare grooves, soul, funk, and hip-hop classics.
Fubar Fridays Butter, 354 11th St, SF; (415) 863-5964. 6pm, \$5. With DJs spinning retro mashup remixes.
Good Life Fridays Apartment 24, 440 Broadway, SF; (415) 989-3434. 10pm, \$10. With DJ Brian spinning hip hop, mashups, and top 40.
Heartical Roots Bollywood Café. 9pm, \$5. Recession-friendly reggae.
Hot Chocolate Milk. 9pm, \$5. With DJs Big Fat Frog, Chardmo, DuseRock, and more spinning old and new school funk.
Rockabilly Fridays Jay N Bee Club, 2736 20th St, SF; (415) 824-4190. 9pm, free. With DJs Rockin' Raul, Oakie Oran, Sergio Iglesias, and Tanoa "Samoa Boy" spinning 50s and 60s Doo Wop, Rockabilly, Bop, Jive, and more.
Some Thing The Stud. 10pm, \$7. VivvyAnne Forevermore, Glamamore, and DJ Down-E give you fierce drag shows and afterhours dancing.
Strictly Video 111 Minna. 9pm, \$10. With VJs Shortkut, Swift Rock, GoldenChyld, and Satva spinning rap, 80s, R&B, and Dancehall.

Treat Em Right Elbo Room. 10pm, \$5. Hip-hop, funk, and more with DJs Vinnie Esparza and B. Cause, plus guest Primo.

SATURDAY 13 ROCK/BLUES/HIP-HOP

Blisses B, Tyler Matthew Smith, Vandella Café Du Nord. 9:30pm, \$10.
Cat Party, Pins of Light Bender's, 800 S. Van Ness, SF; www.bendersbar.com. 10pm, \$5.
Dead to Me, Cobra Skulls, Thousand Watt Stare, Invalids Thee Parkside. 9pm, \$10.
Full On Flyhead, Stomacher, Swoon, Nosebleed Academy Slim's. 9pm, \$14.
Hank IV, Carlton Melton, Circle Pit, Outlaw Bottom of the Hill. 9pm, \$10.
Hot Lunch, Spider Fever, Hardships El Rio. 9pm, \$7.
Junip, Sharon Van Etten Independent. 9pm, \$20.
Talib Kweli Yoshi's San Francisco. 8 and 10pm, \$26.
Charles Neville, Youssoupha Sidibe and the Mystic Rhythms Coda. 10pm, \$17.

Over the Rhine, Lucy Wainwright Roche Great American Music Hall. 9pm, \$25.
Sista Monica Biscuits and Blues. 8pm, \$22.
Trophy Fire, Ash Reiter, Foolproof Four Hemlock Tavern. 9:30pm, \$7.
Two Headed Spy, Deeper, Thumper, Cold Steel Renegade Hotel Utah. 9pm, \$8.
Dean Wareham Fillmore. 9pm, \$25.

JAZZ/NEW MUSIC

Jazz Mafia, Realistic Orchestra, Latryx Mezzanine. 9pm, \$20.
Jazz Sawyer 3rio Coda. 7-9pm, \$5.
Paul Dresher Ensemble ODC Theater, 3153 17th St, SF; www.odctheater.org. 8pm, \$18.
3 Leg Torso San Francisco Museum of Modern Art, 151 Third St, SF; www.ticketweb.com. 10am, \$5-18.

FOLK/WORLD/COUNTRY

Banda de Turistas, Pacha Massive Elbo Room. 4pm, \$5.

CONTINUES ON PAGE 30 >>

FREE POOL EVERY SUNDAY

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WED 11/10 **DJ 2 SHY SHY (80'S ALT)** 10PM

THU 11/11 **KUSF DJ CAROLYN** 10PM

FRI 11/12 **FRIDAY'S JUKEBOX HERO**

SAT 11/13 **HOT AND BOTHERED BARTENDER!** 9PM

SUN 11/14 **DJ JENNIQUE** 8PM

TUE 11/16 **ALCOHOLocaust W/ DJ KEN PRANK AND DJ GRENADINE** 9PM

WED 11/17 **KUSF DJ THE CREEP** 10PM

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Guardian
GOLDIES After Party
 9:00pm-12:00am | FREE

The SF Guardian's award for excellence in the arts after party! Live music & DJ's
 www.sfbg.com/goldies

THURSDAY NOV. 11

Sugar Rush
 Doors open at 7:30pm | \$50

Get your sweet on. A benefit for Spark's youth apprenticeship programs. Complimentary desserts from best restaurants in the Bay Area.

More info. and pre-sale tickets at
 www.sparkprogram.org.

FRIDAY NOV. 12

Shonuff Happy Hour

5:00pm-9:00pm
 Free and open to the public,
 Live music, Drink Specials

Ochentas

10pm-2am
 www.latinosamorir.com/ochentas/

SATURDAY NOV. 13

Back to the 90s

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TUESDAY NOV. 16

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 \$7 for students/teachers
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 www.drsketchysf.com

BOTTOM OF THE HILL
 info line: (415) 621-4455

MAE WED. 11/10
TERRIBLE THINGS 7:30PM
WINDSOR DRIVE DOORS \$13/\$14
 oge: ALL

THU. 11/11
Kin-O-Benefit 7:30PM
 A BENEFIT FOR KIMMY'S TIT DOORS \$10 & UP
TAXES SLIDING SCALE
FAKE YOUR OWN DEATH oge: ALL
KILL MOI
DJ TED BAGEL RADIO
 AWESOME RAFFLE AND SILENT AUCTION

KUSF CO-PRESENTS... SAT. 11/13
HANK IV 8:30PM
CARLTON MELTON DOORS \$10
CIRCLE PIT oge: 21+
OUTLAW

SUN. 11/14
HIGH PLACES 8:30PM
SOFT CIRCLE DOORS \$10
 ex-BLACK DICE + LIGHTNING BOLT oge: 21+
THE SUN

MON. 11/15
SOMEONE STILL LOVES YOU BORIS YELTSIN 8:30PM
 POLYVINYL RECORDS DOORS \$10
THE LONELY FOREST oge: ALL
ALRIGHT

TUE. 11/16
SOLE 8:30PM
AND THE SKYRIDER BAND DOORS \$10
EGADZ AND EDISON oge: 18+
EPCOT
DJ BOMARR

WED. 11/17
FABULOUS DIAMONDS 8:30PM
PIGEONS • PONOYAN QUINN AND THE 13TH MONTH DOORS \$10
WILD FLAG oge: ALL
GRASS WIDOW • ROYAL BATHS

FRI. 11/19
BATTLEHOOCH 8:30PM
CORPUS CALLOSUM • SUN HOP FAT • MI MASHI MASHI DOORS \$10
TUNING oge: 18+
WHITE CLOUD • CARTA

MON. 11/22
THE SUMMER SET 8:30PM
STEREO SKYLINE • MOP SUN • THE DOWNTOWN FICTION DOORS \$10
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 advance tickets: bottomofthehill.com/tickets.html

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THURS. NOV. 11 • DOORS 8 / SHOW 9 • \$22 ADV. / \$22 DOOR
GHOSTFACE KILLAH
SHEEK LOUCH (OF THE LOX)
 MUSIC BY FRANK DUKES

FRI. NOV. 12 • DOORS 8 / SHOW 9 • \$15 ADV. / \$15 DOOR
DOOMTREE FEATURING
 P.O.S., DESSA, SIMS, CECIL OTTER,
 MIKE MICTLAN, LAZERBEAK, PAPER TIGER
REC-LEAGUE

SAT. NOV. 13 • DOORS 8 / SHOW 9 • \$14 ADV. / \$14 DOOR
FULL ON FLYHEAD
STOMACHER
SWOON • NOSEBLEED ACADEMY

SUN. NOV. 14 • DOORS 6:30 / SHOW 7:30 • \$26 ADV. / \$30 DOOR
NILE
EX-DEO
PSYCROPTIC • KEEP OF KALESSIN

TUES. NOV. 16 BRUNO MARS SOLD OUT—THANK YOU!

WED. NOV. 17 • DOORS 7 / SHOW 7:30 • \$16 ADV. / \$16 DOOR
THE BIRTHDAY MASSACRE
BLACK VEIL BRIDES
DOMMIN • AURAL VAMPIRE

THURS. NOV. 18 • DOORS 7 / SHOW 7:30 • \$21 ADV. / \$21 DOOR
3OH!3
HELLOGOODBYE
DOWN WITH WEBSTER • K.FLAY

FRI. NOV. 19 • DOORS 8 / SHOW 8:30 • \$13 ADV. / \$13 DOOR
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PERFORMER MAGAZINE PRESENTS
TONIGHT! DELOREAN
LEMONADE • BUTTERFLY BONES

THURS. NOV. 11 FISTFUL OF MERCY SOLD OUT—THANK YOU!

FRI. NOV. 12 • DOORS 8 / SHOW 9 • \$21 ADV. / \$21 DOOR
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THE INDIGO BELLY DANCE
 WITH RACHEL BRICE, MARDI LOVE & ZOE JAKES
BRASS MENAZERI

SAT. NOV. 13 • DOORS 8 / SHOW 9 • \$25 ADV. / \$25 DOOR
OVER THE RHINE
 UNPLUGGED—SPECIAL INTIMATE DUO PERFORMANCE
LUCY WAINWRIGHT ROCHE

MON. NOV. 15 EXPLOSIONS IN THE SKY SOLD OUT—THANK YOU!

TUES. NOV. 16 • DOORS 7 / SHOW 8 • \$16 ADV. / \$16 DOOR
MARGOT & THE NUCLEAR 50 & 50'S
JOOKABOX • BURNT ONES

WED. NOV. 17 • DOORS 7 / SHOW 7:30 • \$16 ADV. / \$16 DOOR
HEY MONDAY
CARTEL
THE READY SET • THIS CENTURY

THURS. NOV. 18 • DOORS 7 / SHOW 8 • \$18 ADV. / \$18 DOOR
TIFT MERRITT
ELIZABETH & THE CATAPULT

FRI. NOV. 19 • DOORS 8 / SHOW 9 • \$16 ADV. / \$16 DOOR
THE SADIES
POSSUM & LESTER (OF THE PINE BOX BOYS)

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SAT/13 FOLK/WORLD/COUNTRY

Broceliande Seventh Avenue Performances, 1329 Seventh Ave, SF; www.sevenperforms.org. 7:30pm, \$15-20.
Go Van Gogh Café International, 508 Haight, SF; www.cafeinternational.com. 7pm.
Slavic Soul Party! Swedish American Hall (above Café Du Nord). 8pm, \$30.

DANCE CLUBS

Bar on Church 9pm. Rotating DJs Foxxee, Joseph Lee, Zhaldee, Mark Andrus, and Nuxx.
Bootie DNA Lounge. 9pm, \$6-12. Mash-ups with guest DJ Axel.
Frolic Stud. 9pm, \$3-7. DJs Dragn'Fly, NeonBunny, and Ikkuma spin at this celebration of anthropomorphic costume and dance. Animal outfits encouraged.

Prom Milk. 9pm, \$8. Wave not Wave DJs Jacob Fury and Mario Muse spin rock 'n' roll at this prom-themed dance party.
Rock City Butter, 354 11th St., SF; (415) 863-5964. 6pm, \$5 after 10pm. With DJs spinning party rock.
Same Sex Salsa and Swing Magnet, 4122 18th St, SF; (415) 305-8242. 7pm, free.
Spirit Fingers Sessions 330 Ritch. 9pm, free. With DJ Morse Code and live guest performances.
Spotlight Siberia, 314 11th St, SF; (415) 552-2100. 10pm. With DJs Slowpoke, Double Impact, and Moe1.
Tormenta Tropical Elbo Room. 10pm. Electro cumbia with DJs Spoke Mathambo and Mshini Wam, Zuzuka Poderosa, Disco Shawn and Oro 11, and Panamami.

SUNDAY 14

ROCK/BLUES/HIP-HOP

Macy Blackman and the Mighty Fines Biscuits

and Blues. 8pm, \$15.
Cornershop, Tyde, Mar Carroll Independent. 8pm, \$25.
High Places, Soft Circle, Sun Bottom of the Hill. 9pm, \$10.
Erin McKeown Café Du Nord. 8pm, \$15.
Nile, Ex Deo, Psycroptic, Keep of Kalessin Slim's. 7:30pm, \$30.
Tennis, Eulogies Hotel Utah. 9pm, \$8.
Thralls, Reverse Dotty, Spiro Agnew Hemlock Tavern. 9pm, \$6.

JAZZ/NEW MUSIC

Sepia Yoshi's San Francisco. 8pm, \$22.
Vijay Iyer Trio Yerba Buena Center for the Arts, 701 Mission, SF; www.sfjazz.org. 7pm, \$30-50.

FOLK/WORLD/COUNTRY

Rosanne Cash Palace of Fine Arts Theatre, 3301 Lyon, SF; www.sfjazz.org. 7pm, \$25-65.
Hammerlock, K-9 Thee Parkside. 4pm, free.

DANCE CLUBS

DiscoFunk Mashups Cat Club. 10pm, free. House and 70's music.
Dub Mission Elbo Room. 9pm, \$6. Dub, dubstep, roots, and dancehall with DJ Sep, J Boogie, and guest Spliff Skankin'.
Gloss Sundays Trigger, 2344 Market, SF; (415) 551-CLUB. 7pm. With DJ Hawthorne spinning house, funk, soul, retro, and disco.
Hacienda Deco Lounge, 510 Larkin, SF; www.decosf.com. 10pm, \$3. Classic electronic tracks with DJs Inquilab, Robots in Heat, Tristes Tropiques, and guest Chris Orr.
Honey Soundsystem Paradise Lounge. 8pm-2am. "Dance floor for dancers – sound system for lovers." Got that?
Pachanga Coda. 5pm, \$10. Salsa with DJs Fab Fred and Antonio, plus Orquesta La Moderna Tradición.
Play T-Dance DNA Lounge. 5pm-midnight, \$25. House with DJ Rich Russ and DJ John LePage.
Swing Out Sundays Rock-It Room. 7pm, free

(dance lessons \$15). DJ BeBop Burnie spins 20s through 50s swing, jive, and more.
Tensnake Public Works, 161 Erie, SF; www.pub-licsf.com. 9pm, \$10. Cosmic disco.

MONDAY 15

ROCK/BLUES/HIP-HOP

Alejandro Chavez, Korelenko, Upwords Movement El Rio. 7pm, \$7.
Pomegranates, Oh No Oh My, Big Tree Rickshaw Stop. 8pm, \$10.
Rattlesnakes, Silent Comedy, Scrote with **Stripminers, Pink Snowflakes** Elbo Room. 9pm, \$7.
Someone Still Loves You Boris Yeltsin, Lonely Forest, Alright Bottom of the Hill. 9pm, \$10.
Thermals, Night Marchers, White Fang Independent. 8pm, \$16.
Nico Vega, Imagine Dragons, Saint Motel Café Du Nord. 8pm, \$10.

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DANCE CLUBS

Black Gold Koko Cocktails, 1060 Geary, SF; (415) 885-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more — all on 45!

Krazy Mondays Beauty Bar. 10pm, free. With DJs Ant-1, \$ir-Tipp, Ruby Red I, Lo, and Gelo spinning hip hop.

M.O.M. Madrone Art Bar. 6pm, free. With DJ Gordo Cabeza and guests playing all Motown every Monday.

Death Guild DNA Lounge. 9:30pm, \$3-5. Gothic, industrial, and synthpop with Decay, Joe Radio, and Melting Girl.

Manic Mondays Bar on Church. 9pm. Drink 80-cent cosmos with DJs Mark Andrus and Dangerous Dan. **Musik for Your Teeth** Revolution Café, 3248 22nd St., SF; (415) 642-0474. 5pm, free. Soul cookin' happy hour tunes with DJ Antonino Musco.

Network Mondays Azul Lounge, One Tillman Pl, SF; www.inhousetalent.com. 9pm, \$5. Hip-hop, R&B, and spoken word open mic, plus featured performers.

Skylarking Skylark. 10pm, free. With resident DJs I & I Vibration, Beatnok, and Mr. Lucky and weekly guest DJs.

TUESDAY 16

ROCK/BLUES/HIP-HOP

Bright Blues, Drums and Color, Moonshine and the Drugs Hemlock Tavern. 9pm, \$6.

Cermak, California El Rio. 7pm, free.

Curse of Panties, Red Light Mind, Stowaways Hotel Utah. 9pm, \$6.

Fat Tuesday Band Biscuits and Blues. 8pm, \$15. **Generalissimo, Pegataur, Nero Order** Café Du Nord. 8:30pm, \$10.

Margot and the Nuclear So and Soss, Jookabox,

Burnt Ones Great American Music Hall. 8pm, \$16.

Bruno Mars, Donnis Slim's. 8pm, \$19.

Perfect Circle Fillmore. 8pm, \$40.

Sole and the Skyriders Band, Egadz and Edison, Epcot, DJ Bomarr Bottom of the Hill. 9pm, \$10.

Twit2id, Blade, Mclordz and Sauce Funky, Kung Fu Vampire Regency Ballroom. 7:30pm, \$23. **Vacuum, Unlearn, Kruei, Neo Cons** Knockout. 9:30pm, \$5.

FOLK/WORLD/COUNTRY

Luisa Maita Yoshi's San Francisco. 8pm, \$16.

DANCE CLUBS

Alcoholocaust Presents Argus Lounge. 9pm, free. With DJ Ken Prank and DJ Grenadine.

Brazilian Wax Elbo Room. 9pm, \$7. With Samba de Raiz featuring Jorge Alabe, plus DJs Carioca and P-Shot.


Eclectic Company Skylark. 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro.

Share the Love Trigger, 2344 Market, SF; (415) 551-CLUB. 5pm, free. With DJ Pam Hubbuck spinning house.

Womanizer Bar on Church. 9pm. With DJ Nuxx. **SFBG**

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9PM \$10/\$12 ALL AGES

*Fri 11/12 **THE ROCKET SUMMER:** BRYCE AVERY, HIS INSTRUMENTS AND YOUR VOICES **HE IS WE** **TRAVIS HAYES & AN-NHIEN LE**

9PM \$15 ALL AGES

*Sat 11/13 **DEAD TO ME COBRA SKULLS** **THOUSAND WATT STARE** (MEM. OF UNWRITTEN LAW) **THE INVALIDS**

9PM \$10 ALL AGES

*Sun 11/14 A BENEFIT FOR JEN ZEN **HAMMERLOCK K-9**

4PM FREE

*Wed 11/17 **HOB0 NEPHEWS OF UNCLE FRANK** **SOUR MASH HUG BAND** **THE CRUX**

8PM \$7

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11/18 - TOXIC HOLOCAUST, BLACK COBRA, DOPECHARGE, EARS LAUGHTER
11/19 - MARDUK, WITHERED, BOSSE DE NAGE, DEAFHEAVEN
11/20 - TURBONEGRA, ANCIENT MARINER, FIVE MAGICS, THE ROCK SCHOOL BAND
11/24 - UNSANE, KOWLOON WALLED CITY, HAZZARD'S CURE
11/26 - BILLY NO MATES, THE KEGELS, GET DEAD, THE STARTED-ITS
11/27 - DOG PATCH WINOS WINTER FORMAL - HOLLYWOOD HATE
12/3 - BLACK WITCHERY, BLASPHEMOPHAGHER, DIOCLETIAN, OBEISANCE
12/4 - B.A.Y.A.R.E.A D.E.R.B.Y GIRLS 2010 SEASON PROM
12/12 - ARSIS, POWERGLOVE, CONDUCTING FROM THE GRAVE, THE ABSCENCE
12/17 - GIANT SQUID, BOTTOM, HAZZARD'S CURE

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Quest for Glory Tour
• Lelia Broussard
cd release show
• Bess Rogers
• Allison Weiss

FRIDAY 11/12 9PM • \$8 ADV & DOOR
• Number Prophets
• Pebble Theory
• Heart Touch

SATURDAY 11/13 9PM • \$8 ADV & DOOR
• Two Headed Spy
• Deeper
• Thumper
• Cold Steel Renegade

SUNDAY 11/14 9PM • \$8 ADV & DOOR
• Tennis
• Eulogies

MONDAY 11/15 7:30PM • \$FREE
Bay Guardian Readers Poll Best Open Mic!
• Open mic with JJ Schultz

TUESDAY 11/16 9PM • \$6 ADV & DOOR
• Curse of Panties
• Red Light Mind
• The Stowaways

WEDNESDAY 11/17 8PM • \$12 ADV & DOOR
• Toby Lightman
• Liz Pappademas
• Chi McClean

THURSDAY 11/18 8PM • \$10 ADV / \$12 DOOR
• Brandi Shearer
• Winter's Fall
• TBA

FRIDAY 11/19 9PM • \$8 ADV & DOOR
• Tokyo Raid
• Box Squad
• The Plastic Saints

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WED 11/10 7:30PM \$5
NECTARINE PIE
9PM NO COVER!
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DJS OLDER BROTHER, SHAMELESS, VON TRIPPEN, CARLSTONE ROCK
GARAGE/POP/PUNK/INDIE/PSYCH/NEW WAVE

THU 11/11 8PM \$12 ADV/\$15 DOOR
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A COMIC EXCAVATION OF PRIVATE TEENAGE DIARY ENTRIES, POEMS, & LOVE LETTERS

9:30PM NO COVER!
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FRI 11/12 8PM \$12 ADV/\$15 DOOR
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LOOSE JOINTS!
W/ DJS TOM THUMP, DAMON BELL & CENTIPEDE
RARE GROOVE/FUNK/SOUL/HIP-HOP & MORE!

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The Play About the Naked Guy is charming the pants off of audiences in Berkeley.

PHOTO BY CHESHIRE ISAACS

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For complete listings, see www.sfbg.com.

THEATER

ONGOING

Christian Cagial's Obscura: A Magic Show EXIT Cafe, 156 Eddy; (800) 838-3006, www.brownpapertickets.com. \$15-25. Thurs-Sat, 8pm. Through Dec 18. Magician Christian Cagial presents a mix of magic, fairy tales, and dark fables.

Comedy Ballet Exit Stage Left, 156 Eddy; (800) 838-3006, www.brownpapertickets.com. \$10-20. Thurs-Sat, 8pm. Through Nov 20. Dark Porch Theatre's latest (a reworked version of the piece it premiered at the Garage in July) is a fractured meta-theatrical tale about death. Not to put too fine a point on it, writer-director Martin Schwartz approaches the subject with what you might call deliberate absurdity, basking in whimsical inspiration with serious intent. Roxelana (a compellingly earnest Molly Benson) pursues an affair with the confident but completely in-over-his-head KC (Brandon Wiley), the handsome young employee of her husband (Scott Ragle), who goes tellingly by the moniker Baby Death God. Her three vaguely psychotic neighbors, meanwhile, known as The Intrepid Gentlemen (the amusingly anarchic trio of Natalie Koski-Karell, Bernard Norris, Matthew Von MeeZee), invite her to the wake for their dead dog, over whom they are unnaturally bereft. Between scenes an interviewer (Rachel Maize) queries members of the cast on a variety of subjects, including attitudes toward human sacrifice. (The actors feign indignation at the idea.) It all gradually comes to make some kind of sense, but letting go the effort to make any sense of it helps in the appreciation. Smoothing the way are likeable performances, not least Nathan Tucker's wonderfully controlled hyperbole in the part of consummate thespian Foreplay. Integral and pleasingly unexpected passages of movement (choreographed by producer Margery Fairchild), as well as a permeating spirit of morbid fancy, further contribute to an intentionally jagged work that may be difficult to define but not hard to enjoy. (Avila)

Dracula's School for Vampires Young Performers Theatre, Fort Mason Center, Bldg C, Third Floor, Room 300; 346-5550, www.ypt.org. \$7-10. Sat, 1 pm; Sun, 1 and 3:30pm. Through Sun/14. Young Performers Theatre presents a Dracula comedy by Dr. Leonard Wolf.

Equus Boxcar Theatre Playhouse, 505 Natoma; 776-1747, www.boxcartheatre.org. \$10-25. Wed-Sat, 8pm. Through Nov 20. In the last year, it seems like there's been more full-frontal nudity in Bay Area theatre than in the preceding ten years combined. One certainly

hopes it's not due to the economy. Of course, nudity isn't the only reason you should go and see Boxcar Theatre's *Equus*—but its presence is indicative of the overall bravery of the production. Minutely updated and Americanized by director Erin Gilley, the tale of a troubled teen who mutilates a stable of horses without apparent provocation seems disconcertingly as plausible as when it first debuted in 1973. The uncomfortable parental dynamics as enacted by Laura Jane Bailey and Jeff Garret, the dogged pedantry of Michael Shipley's Dysart, a man measuring out his desperation not with teaspoons but with tomes of Doric architecture. Most especially, rivaling the single-minded intensity of child crusaders, teenage suicide bombers, and accidental martyrs, 18-year-old Bobby Conte Thornton's unflinching portrayal of Alan Stang ably taps into the extremist impulses of adolescence. "Extremity," Shipley reminds us, "is the point", and it's exactly what Thornton delivers, from his nervous misdirections, to the ferocious abandon of his midnight rituals. Artistic Director Nick a. Olivero's skills as a set designer are suitably showcased by a convincingly stable-like thrust of rough planks and second story "loft" seating, while Krista Smith's lighting subtly adds texture and depth. (Gluckstern)

Failure to Communicate The Garage, 975 Howard; (800) 838-3006, www.brownpapertickets.com. Call for prices. Fri-Sat 8pm; Sun, 2pm. Through Sun/14. As a concept, *Failure* is intriguing but I'm hoping there will be a version 2.0 in the future, with a tighter focus and more comprehensive character development. (Gluckstern)

Hamlet Alcatraz Island; 547-0189, www.weplayers.org. By donation. Sat-Sun, times vary. Through Nov 21. Outside of an actual castle, it would hard to say what could serve as a more appropriate stand-in for Kronborg castle of Helsingør—also known as Elsinore—than the isolated fortress of Alcatraz Island, where WE Players are presenting *Hamlet* in all its tragic majesty. (Gluckstern)

Hedda Gabler Phoenix Theatre, 414 Mason; (800) 838-3006, www.offbroadwaywest.org. \$35. Thurs-Sat, 8pm. Through Sat/13. Off Broadway West's straight-ahead production of the late-19th-century drama, helmed by artistic director Richard Harder, remains faithful to the period setting. This includes Bert van Aalsburg's respectable scenic design and Sylvia Kratins impressive costumes, as well as the old if fine translation by William Archer, who first introduced Ibsen to the English-speaking world. Unfortunately, the quaint diction is not handled with equal grace across an uneven cast. (Avila)

It's All the Rage The Marsh, 1062 Valencia; (800) 838-3006, www.brownpapertickets.com. \$20-50. Sat, 8:30pm; Sun, 7pm. Through Dec 5. The Marsh presents a new solo show by Marilyn Pittman.

Law and Order: San Francisco Unit: The Musical! EXIT Theater, 156 Eddy; (800) 838-3006, www.brownpapertickets.com. \$10. Mon, 8pm. Through Mon/15. Funny But Mean comedy troupe extends its newest show at a new venue.

Marcus, or the Secret of Sweet American Conservatory Theater, 415 Geary; 749-2228, www.act-sf.org. \$22-82. Call for dates and times. Through Nov. 21. American Conservatory Theater presents its contribution to the three-theater Bay Area debut of Tarell Alvin McCraney's Brother/Sister Plays, completing the young African American playwright's much-touted but generally underwhelming trilogy with a coming-of-age story about a gay 16-year-old (a sharp and likeable Richard Prioleau) in a small black community of the Louisiana bayou. A recurring dream haunts the still-closeted Marcus, while the man in it, the long-gone Oshoosi Size (a vital Tobie L. Windham), stalks the stage with an ominous-sounding message for his older brother, Ogun (played with listless, gathering despair by Gregory Wallace). But the action unfolding against Alexander V. Nichols' gorgeously moody, shape-shifting backdrop (a video-based evocation of land, sky and built environment) has only a perfunctory urgency to it. The play, smoothly directed for maximum laughs by Mark Rucker, is more inclined toward amiable scenes of tentative concern by all (including three key female characters played brilliantly by Margo Hall), Marcus's sexual initiation by a visitor from the Bronx (Windham), or the fraught but whimsical camaraderie between Marcus and childhood friends Osha (Shinelle Azoroh) and Shaunta (Omozé Idehenre). Last-minute intimations of Katrina, meanwhile, come as arbitrary and less than powerful. "Sweet" is the sexually knowing, ambiguous term attaching to Marcus—whom all seem to already know and more or less accept as gay—but it's also a too apt description for this

well-acted but overblown and forgettable play. (Avila)

Murder for Two: A Killer Musical Eureka Theatre, 215 Jackson; 252-8207, www.42ndstmoon.org. Runs Wed, 7pm; Thurs-Fri, 8pm, Sat, 6pm, Sun, 3pm. Through Nov 21. 42nd Street Moon presents a mix of Agatah Christie and musical comedy, by Kellen Blair and Joe Kinosian.

Pearls Over Shanghai Thrillpeddlers' Hypnodrome, 575 10th St; (800) 838-3006, www.brownpapertickets.com. \$30-69. Sat, 8pm. Through Dec 19. Thrillpeddlers' acclaimed production of the Cockettes musical continues its successful run.

A Perfect Ganesh New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. \$22-40. Wed-Sat, 8pm; Sun, 2pm. Through Dec 19. New Conservatory Theatre Center presents the Terrence McNally play, directed by Arturo Catricala.

Reluctant Brava Theater Center, 2781 24th St; 641-7657, www.brava.org. \$10-25. Thurs, 8pm; Fri-Sat, 10pm. Through Sat/13. Joel Israel joins the likes of Eric Bogosian, Joe Frank, and Jack Nicholson (in *The King of Marvin Gardens*) in making the radio booth one of the more intimate yet far-reaching of metaphors. (Avila)

Shocktoberfest!! 2010: Kiss of Blood Hypnodrome Theatre, 575 10th; (800) 838-3006, www.brownpapertickets.com. \$25-35. Thurs-Fri, 8pm. Through Nov 19. Thrillpeddlers' seasonal slice of eyeball is comprised of three playlets variously splattered with platelets, all directed by Russell Blackwood and bridged by a rousing burst of bawdy song from the full cast. (Avila)

Susie Butler Sings the Sarah Vaughan Songbook Exit Theater Cafe, 156 Eddy; (510) 860-0997, www.brownpapertickets.com. \$15-20. Sat, 8:30pm. Through Nov 20. Local actress and singer Susie Butler takes on the Sassy songbook.

The Tempest Exit on Taylor, 277 Taylor; (800) 838-3006, www.cuttingball.com. \$15-20. Thurs-Sat, 8pm; Sun, 5pm (no show Nov 25). Cutting Ball Theater opens its 11th season with a three-person chamber version of the Shakespeare classic.

The Unexpected Man EXIT Theatre, 156 Eddy; (800) 838-3006, www.brownpapertickets.com. \$18-25. Fri-Sat, 8pm; Sun, 3pm. Through Sun/14. Spare Stage revives Yasmina Reza's ironic comedy, starring Ken Ruta.

West Side Story Orpheum Theatre, 1192 Market; www.orpheum-theater.com, \$88-378. Check for dates and times. Through Nov 28. David Saint's excellent cast—including standout Michelle Aravena as Anita—and a nicely dynamic orchestra under conductor John O'Neill do satisfying justice to the jagged, jazzy modernism of Leonard Bernstein's score, Stephen Sondheim's soaring lyrics, Arthur Laurents' smart book, and Jerome Robbins' mesmerizing choreography. (Avila)

BAY AREA

Cinderella, Enchanted Julia Morgan Center for the Arts, 2640 College, Berk; (510) 665-5565, www.berkeleyplayhouse.org. \$15-33. Call for run times. Through Dec 5. Frenchie Davis is plays the Fairy Godmother in this production of the Rogers and Hammerstein musical.

CTRL-ALT-DELETE Pear Avenue Theatre, 1220 Pear, Mountain View; (650) 254-1148, www.thepear.org. \$15-30. Thurs-Sat, 8pm; Sun, 2pm. Through Nov 21. Pear Avenue Theatre presents the comedy by Anthony Clarvoe.

Dracula Center REPeratory Company, 1601 Civic, Walnut Creek; (925) 943-SHOW, www.centerrep.org. \$36-42. Wed, 7:30pm; Thurs-Sat, 8pm; Sun, 2:30pm (also Nov 20, 8pm). Through Nov 20. Eugene Brancoveanu stars as the Count in a production directed by Michael Butler.

East 14th: True Tales of a Reluctant Player Marsh Berkeley, 2120 Allston, Berk; www.themarsh.org. \$20-50. Dates and times vary. Through Nov 21. Don Reed's solo play, making its Oakland debut after an acclaimed New York run, is truly a welcome homecoming twice over. (Avila)

Loveland The Marsh Berkeley, 2120 Allston Way; (800) 838-3006, www.brownpapertickets.com. \$20-50. Fri, 7pm; Sat, 5pm. Through Sat/13. Ann Randolph's acclaimed one-woman comic show about grief returns for its sixth sold-out extension.

The Play About the Naked Guy La Val's Subterranean, 1834 Euclid, Berk; (800) 838-3006, www.brownpapertickets.com. \$10-20. Thurs-Sat, 8pm (no show Nov 25). Through Dec 11. Impact Theatre presents an off-Broadway hit, written by David Bell and directed by Evren Odickin. **SFBG**

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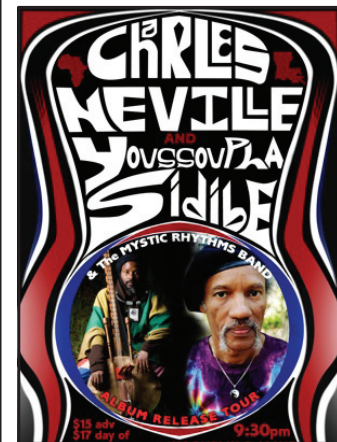
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ON THE CHEAP LISTINGS



Poet and author Sarah Rosenthal hosts a launch party for her book of conversations with Bay Area vanguard writers, "A Community Writing Itself," on Sat/13.

Events listings are compiled by Caitlin Donohue. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Weekly Picks.

and installations by a bevy of artists, music by kids from the the SF Rock Project and DJs April Knows Best and Ben Bracken. Plus, colorful objects to take home!

WEDNESDAY 10

Holiday Ice Rink in Union Square Union Square, SF. Sun-Thu 10am-10pm. Fri and Sat 10am-11:30pm. Runs through January 17. \$4.50 for kids and \$9 for adults before 6pm; \$5 for kids, \$9.50 for adults after. It's time to glide into the holidays (or bruise your bottom) as this annual tradition opens for all comers on two blades. E may not have snow, but we'll sure as heck have Celine Dion belting through the speakers at young couples.

How to Do Physics Experiments at Home Bazaar Café, 5927 California, SF. (415) 831-5620, www.julianagallin.com/howto. 7pm, free. Learn how to melt glass in your micro-wave, make your own speaker, speed up time (or at least your watch) – Maker Faire favorite Zeke Crossover of Physics Circus teaches you some snazzy physics tricks at the invaluable monthly How To series at Bazaar cafe.

THURSDAY 11

SF Etsy Team Show Shawna Stoney, 390 Kansas, SF. (415) 863-9700, www.shawnastoney.com. Noon-6pm, free. Kickstart your holiday shopping (or just pick up some ideas for the future) as Esty.com's San Franciscan craftspeople band together to present an "Everything Handmade Show." Cute and ingenious goodies galore – all locally made and often one-of-a-kind.

BAY AREA

Censored 2011 Revolution Books, 2425 Channing Way, Berk. (510) 848-1196, www.revolutionbooks.org. 7pm, free. From "Capitalist Forces Reaking Havoc in Africa" and "Internet Privacy and Personal Access at Risk" to "Global Plans to Replace the Dollar" and "US Funds and Supports the Taliban," Project Censored has exposed the major stories reported about least in the mainstream media – in one handy annual compendium. *Censored 2011* coauthors Mickey Huff and Peter Phillips discuss 20 of the big stories you might have missed, and how they affect us all.

FRIDAY 12

Big Things Grand Opening Kitsch gallery, 3265 17th St., SF; www.bigbigthings.com. 6pm, free. Big Things, a new local website dedicated to art, fashion, design, travel, people, "and other inspirational things" is launching, officially, with this giant shindig. Featuring drawings, paintings, video, sculpture

SATURDAY 13

"A Community Writing Itself" Book Launch Meridian Gallery, 535 Powell, SF. (415) 398-7229, www.communitywritingitself.com. 7:30pm, \$10 (no one turned away for lack of funds). Local author and poet Sarah Rosenthal has compiled a book of her many fruitful and titillating conversations with Bay Area vanguard writers and experimentalists. This launch party will include poetry readings and Q&As with Truong Tranm Juliana Spahr, Stephen Ratcliffe, and Elizabeth Robinson. **"The Nutrition Perscription"** Institute on Aging, 3600 Geary, SF; (415) 273-5481, www.sfv.org. 8pm, free. The San Francisco Vegetarian Society invites Dr. Donald Forrester to speak about diet and its relationship to the major degenerative diseases plaguing Americans today. (Hint: drop that French fry!) Dr. Forrester has a background in both family practice medicine and chemical engineering, and has more than 30 years experience in the field. **Writers with Drinks** Make-Out Room, 3225 22nd St., SF. www.makeoutroom.com; www.writerswithdrinks.com. 7:30pm-9:30pm, \$5-\$10 sliding scale. This monthly literary hoot continues to augment the heady with the fizzy. This time around, Richard Kadrey, Debbie Stoller, Deb Campo, Larry-Bob Roberts, and Indigo Moor take the stage and freshen your wordy cocktail.

MONDAY 15

Long Now: Rachel Sussman presents "The World's Oldest Living Organisms" Cowell Theater, Fort Mason Center, Pier 2, SF; www.longnow.org; www.fortmason.org. 7 p.m., \$10. long Now, the organizazion dedicated to slower living, presents a lecture and showing of Rachel Sussman's photographs of some of the world's longest-living beings, including 400,000-year-old Siberian bacteria.

TUESDAY 16

Mommy's Playdate Good Vibrations Polk Gallery, 1620 Polk, SF; (415) 345-0400, www.goodvibessexymama.com. 7pm-9pm, free. Attend this afterhours mixer with like-minded moms who want to learn how to put some spice back into their sex lives. Enjoy a "Mommi-tini," learn tips from Good Vibes sexologist Dr. Carol Queen, meet mommy writer Billie Sharp, quick-witted author of *Fix It, Make It, Grow It, Bake It: The D.I.Y. Guide to the Good Life*. **SFBG**

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Ondi Timoner's latest doc, *Cool It*, is about controversial environmentalist Bjørn Lomborg. | COURTESY OF ROADSIDE ATTRACTIONS

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Peter Galvin, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Louis Peitzman, Lynn Rapoport, Ben Richardson, and Matt Sussman. The film intern is Ryan Prendiville. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide at www.sfbg.com. For complete film listings, see www.sfbg.com.

OPENING

Cool It Bjørn Lomborg, author of *The Skeptical Environmentalist*, is a controversial figure in the climate change community. "He's a massive negative force in this issue," says a Stanford professor in *Cool It*, a documentary from Ondi Timoner (2004's *Dig!*). Accused of being a climate change denier, Lomborg argues that it is not the case; he accepts the reality global warming, but believes current approaches are misguided. What do you do with \$250 billion to fight climate change? Lomborg's answer: prioritizing solving basically every major social and medical problem facing the world (wouldn't that be nice) while also funding new technologies. The film gets insulting at parts, comparing Lomborg's opponents to school children. (When Timoner takes the time to humanize, showing Lomborg calling his aging mother, it's just insulting to the audience.) Ultimately, taken with films like 2006's *An Inconvenient Truth*, there's a convincing argument for a need to go home from the theater and look the issues up firsthand. (1:28) *Bridge*. (Prendiville)

Four Lions If you think terrorism is no laughing matter you might resist English director-cowriter Chris Morris' first film, which does make it pretty damn funny — it being the fanaticism, doggerel, and dim-bulbdom that can create suicide bombers, not the suicide bombing (or other murderous acts) themselves. Yes, people get hurt here, but within the *Three Stooges* tradition of folks who can't stop boinking themselves or one another with mallets, or in this case (some-what) more sophisticated weaponry. The protagonists here are working-class Sheffield Muslims, two of whom (Kayvan Novak, Riz Ahmed) just spectacularly flunked out of terrorist training camp in Pakistan. The others include a recent convert to Islam (Nigel Lindsay) who seems to be in it solely to lend his all-purpose rage an excusing "cause," and a guy (Adeel Akhtar) training crows to deliver bombs — well, he's trying. Their goal: getting blown to smithereens (hopefully taking as many infidels with them as possible) during the London Marathon. So ... what's their jihad? Let's just say zeal outstrips cogency of moral mission, let alone competency at becoming a public threat, amongst these arbitrarily Koran-misquoting bozos. *Four Lions* manages to mix the credible and farcical, satirizing holy-terrorism without insulting religion (or culture, or ethnicity) itself.

Despite very deft performances, script and direction remain hit 'n' miss to a point — but at that point, encompassing the long marathon-centered climax, it all turns freakin' hilarious. (1:42) *Lumiere*. (Harvey)

Morning Glory Rachel McAdams plays a morning-show producer; Harrison Ford and Diane Keaton play her battling co-anchors. (1:47) *Marina, Shattuck*.
127 Hours See "Rock Rolled." (1:30) *Embarcadero*.

Skyline Aliens invade LA, sending a cast of C-listers a-scurryin' from a barrage of special effects. (runtime not available)
Strange Powers: Stephin Merritt and the Magnetic Fields The release of the 1999 collection *69 Love Songs* put the Magnetic Fields and Stephin Merritt, the group's prickly mastermind, into the spotlight for the first time. Since then, the group has willingly slinked back into the arms of its devoted fan base while continuing to write some of the prettiest, cleverest, and most timeless-sounding pop songs around. Typically known as a bit of a recluse, Merritt allowed full access to the filmmakers, who captured over ten years of live footage, recording sessions, and personal interviews. Pulling back the curtain in this case isn't a bad thing at all, as the group's overall charm is balanced out with Merritt's mysterious

ambiguity intact. Some of the best moments — Merritt playing with his Chihuahua, casually arguing with his band mates, musing on the differences between Los Angeles and New York gay bars — find beauty in the mundane; just like the songs themselves. (1:22) *Roxie*. (Landon Moblad)

Unstoppable After a dunderheaded train-yard worker essentially flicks the "hellbent" switch on an unmanned train loaded with hazardous materials, it's up to odd-couple operators Denzel Washington (old; cranky; in endearing subplot, his daughters work at Hooters) and Chris Pine (young; cocky; in weirdly off-putting subplot, his wife has a restraining order against him) to chase down that loco-motive and prove the movie's title wrong. The film mostly darts between the interior of a train car, for Washington-Pine bickering; railroad mission control, where a miscast Rosario Dawson literally phones in her performance; TV news reports, lazily illustrating the train's flight through rural

Pennsylvania; and various low angles relative to the speeding train, so sinister it's bright red and numbered 777 (which is, like, almost 666!) Veteran action director Tony Scott does what he can with the based-on-true-events storyline, but *Unstoppable* is so deadly serious and predictable it just gets boring after awhile. At least the runaway vehicle in 1994's similar *Speed* had a villain to enjoy; here, there's just an angry choo-choo. Miss you, Dennis Hopper. (1:38) (Eddy)

Vision: From the Life of Hildegard von Bingen Born almost a 1,000 years ago and long regarded a feminist ground-breaker, Hildegard von Bingen was a composer, scientist, healer, writer, visionary, and game-changer in her humanist view of faith. A Benedictine nun who became the noted female spiritual leader when there were none, she built her own convent, and attracted the attention of the Pope with her

CONTINUES ON PAGE 36 >>

CRITICS' PICK

"ENDLESSLY FASCINATING."
Bilge Ebiri, *NEW YORK Magazine*

"FANS WILL DROOL AT THE GENEROUS ACCESS TO THE BAND."
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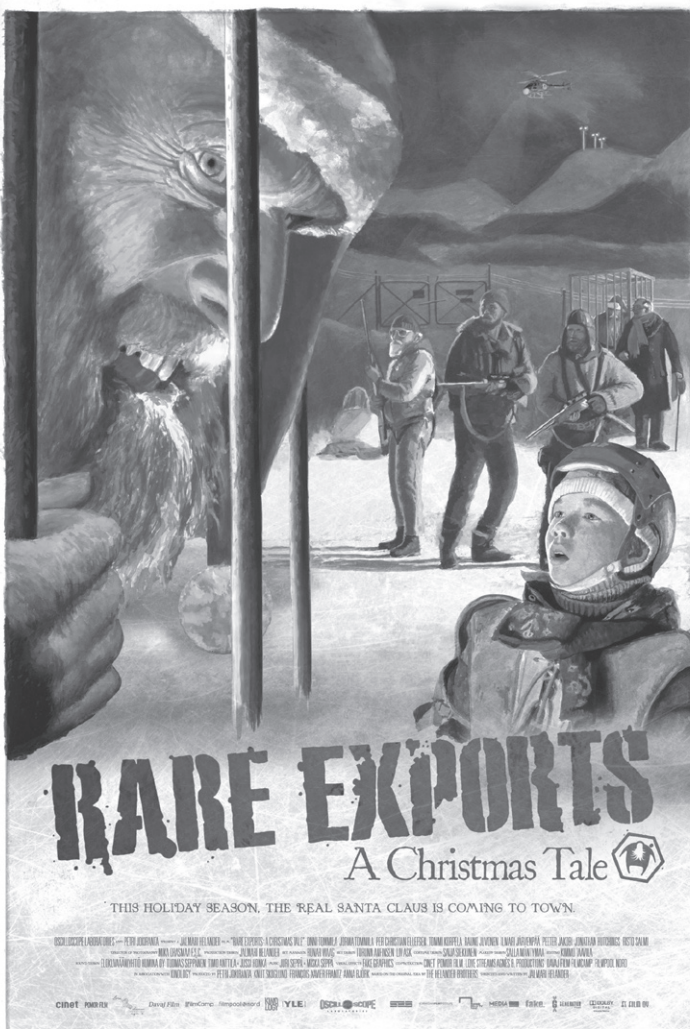
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LANDMARK THEATRES

FILM LISTINGS

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Schedules are for Wed/10–Tues/16 except where noted. Director and year are given when available. Double and triple features are marked with a •. All times are p.m. unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$5-6. "Because We're Human: 10 Years of DIY Collaboration," with Mike Missiaen and Lee Bob Watson, Thurs, 8. "S.O.L.U.T.I.O.N.," short films, Fri, 8. "Other Cinema: Free the Hikers," clips and discussion about the hikers detained in Iran, Sat, 8:30 (this event, \$7-100). "Cartoon Justice: Hallucinarium and Other Diversions," short films with live experimental

soundtracks, Sun, 4. "Spanish Cooking and Its Indigestions," contemporary Spanish avant-garde films, Sun, 8.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$7.50-10. **Out: The Glenn Burke Story** Wed, 7:30. **Ran** (Kurosawa, 1985), Thurs, 1, 4:45, 8. Live concert with Jennifer Holliday, Fri, 8. For tickets visit www.cityboxoffice.com. "Midnites for Maniacs: Domo Arigato, Mr. Roboto:" •**Westworld** (Crichton, 1973), Sat, 2:30; **The Terminator** (Cameron, 1984), Sat, 4:30; **Robocop** (Verhoeven, 1987), Sat, 7; **Transformers: The Movie** (Shin, 1986), Sat, 9:45; "Secret Late Nite Movie," Sat, 11:45. "Club Foot Orchestra:" **Sherlock Jr.** (Keaton, 1924), Sun, 1

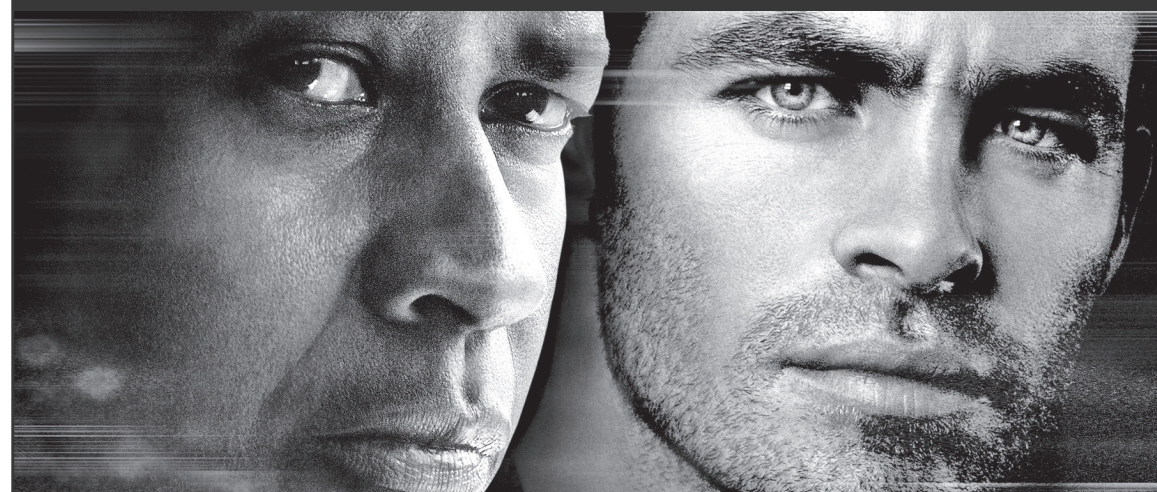
and 4; **The Cabinet of Dr. Caligari** (Weine, 1919), Sun, 6; **Nosferatu** (Murnau, 1922), Sun, 8. For tickets (\$5-15 single show; \$25 pass), visit www.clubfootorchestra.com. **Chasing Legends**, Tues, 6:30 and 9. Tickets for this event, \$14.

CERRITO 10070 San Pablo, El Cerrito; www.rialtocinemas.com. \$7. "Cerrito Classics:" **The Red Shows** (Powell and Pressburger, 1948), Thurs, check website for showtime.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.50-10.25. **The Girl Who Kicked the Hornet's Nest** (Alfredson, 2009), call for dates and times. **Inside Job** (Ferguson, 2010),

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call for dates and times. **Leaving** (Corsini, 2009), call for dates and times. "A Century Ago: The Films of 1910," hosted by Randy Haberkamp with piano accompaniment by Michael Mortilla, Thurs, 7. **Vision: From the Life of Hildegard Von Bingen** (von Trotta, 2009), Nov 12-18, call for times. **Journey From Zanskar** (Marx, 2010), Sun, 6:30. **EMBARCADERO** One Embarcadero Center, Promenade Level, SF; www.sffs.org. \$12.50-20. ""San Francisco Film Society Presents: San Francisco International Animation Festival," shorts, features, experimental works, and more, Thurs-Sun. ""San Francisco Film Society Presents: New Italian Cinema," seven films from emerging directors, tribute to Ferzan Ozpetek, and more, Nov 14-21. **FORBIDDEN ISLAND TIKI LOUNGE** 1304 Lincoln, Alameda; www.forbiddenislandalameda.com. Free. "Forbidden Thrills: Ed Wood If He Could!:" **Glen or Glenda** (1953), and **Bride of the Monster** (1955), Mon, 7:30. **HUMANIST HALL** 390 27th St, Oakl; www.

humanisthall.org. \$5. **The Big One** (Moore, 1997), Wed, 7:30. **LETTERMAN DIGITAL ARTS CENTER** Premier Theater, One Letterman Drive Building B, SF; www.sffs.org. \$13.50-15. "San Francisco Film Society Presents: Roman Polanski: Short Films with Live Music by Sza/Za," Wed, 7:30. **LUMIERE** 1572 California, SF; www.landmarkafterdark.com. Free. Thurs, 7. "Anime Club:" **"Hetalia Axis Powers"** and **"Eden of the East,"** Thurs, 7. **MECHANICS' INSTITUTE** 57 Post, SF; (415) 393-0100 (reservations required). \$10. "CinemaLit: Lights! Camera! Action!": **The Cat's Meow** (Bogdanovich, 2001), Fri, 6. **PACIFIC FILM ARCHIVE** 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50. "Alternative Visions:" "Recent Spanish Experimental Cinema: Inner Geography," Wed, 7:30. "Kelly Reichardt with B. Ruby Rich:" **Ode** (1999), Thurs, 7; **Old Joy** (2006), Fri, 7; **River of Grass** (1993), Fri, 9; **Wendy and Lucy** (2008), Sat, 8:30. "Days of Glory: Revisiting Italian Neorealism:" **Bitter Rice** (De Santis, 1949), Sat,

6:15. "Carl Theodor Dreyer:" **Once Upon a Time** (1922), Sun, 2. "Radical Light: Alternative Film and Video in the San Francisco Bay Area:" "1980-1989," Sun, 5. **RED VIC** 1727 Haight, SF; (415) 668-3994. \$6-10. **Jean-Michel Basquiat: The Radiant Child** (Davis, 2010), Wed-Thurs, 7:15, 9:15 (also Wed, 2). **The Other Guys** (McKay, 2010), Fri-Sat, 7:15, 9:30 (also Sat, 2, 4:15). **Get Low** (Schneider, 2009), Sun-Mon, 7:15, 9:25 (also Sun, 2, 4:20). **Life During Wartime** (Solondz, 2010), Nov 16-17, 7:15, 9:15 (also Nov 17, 2). **ROXIE** 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5-9.75. **Exit Through the Gift Shop** (Banksy, 2010), Wed-Thurs, 9. **Howl** (Epstein and Friedman, 2010), Wed-Thurs, 7. **36 Quai des Orfèvres** (Marchal, 2004), Wed-Thurs, 7, 9:15. **SAN FRANCISCO PUBLIC LIBRARY** Koret Auditorium, 100 Larkin, SF. Free. **Full Signal** (Jabari), Wed, 6. This event contact, www.fullsignalmovie.com. **Diary of a Lost Girl** (Pabst, 1929), Sun, 1. This event contact, www.pandorasbox.com.

VICTORIA 2961 16th St, SF. \$10. "Radical Light: Bay Area Found Footage, from Junk to Funk to Punk," Wed, 7:30. This event contact, www.sfcinema.org. Presented by Craig Baldwin in associa-

tion with SF Cinematheque, Pacific Film Archive, and Oddball Film + Video. "Bicycle Film Festival," Wed-Sun. This event contact, www.bicyclefilm-festival.org. **SFBG**

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> legal notices

ABANDONMENT OF FICTITIOUS BUSINESS NAME STATEMENT The registrant listed below have abandoned the use of the fictitious business name **The Flower Corner** , 2295 Market St San Francisco, CA 94114. The fictitious business name was filed in the County of San Francisco under File# 028060 on: 7/30/2004. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement): Juan and Urbano Reynoso 97 Marshall Way Daly City, CA 94014 . This business was conducted by a general partnership. Signed Juan C Reynoso. Dated: October 19, 2010, Nory Hanson, Deputy County Clerk. **#113229. November 10, 17, 24 and December 1, 2010**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0330702-00 The following person is doing business as **A Plus Express**, 1427 Revere Ave San Francisco, CA 94124. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10/17/10. Signed Efrain Orellana. This statement was filed by Alan Wong on October 7, 2010. **#113210. October 20, 27, November 3 and 10, 2010**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0330819-00 The following person is doing business as **JT Limo Service**, 2718 Wawona St San Francisco, CA 94116. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10/14/10. Signed Jacky Tran. This statement was filed by Melissa Ortiz on October 14, 2010. **#113208. October 20, 27, November 3 and 10, 2010**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0330822-00 The following person is doing business as **Solher Iron Inc.** 1555 Galvez Ave Ste 400 San Francisco, CA 94124. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 10/13/10. Signed Martin Solorzano. This statement was filed by Alan Wong on October 14, 2010. **#113211. October 20, 27, November 3 and 10, 2010**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0330838-00 The following person is doing business as **Shulman Law**, 44 Montgomery St Ste 3830 San Francisco, CA 94104. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Harry Shulman. This statement was filed by Alan Wong on October 14, 2010. **#113215. October 27, November 3, 10 and 17, 2010**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0330901-00 The following person is doing business as **The Flower Corner**, 2295 Market St San Francisco, CA 94114. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10/19/10. Signed Jose C Reynoso. This statement was filed by Nory Hanson on October 19, 2010. **#113228. November 10, 17, 24 and December 1, 2010**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0330933-00 The following person is doing business as **Masons Limousine**, 1978 42nd Ave San Francisco, CA 94116. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 9/6/2000. Signed Mazen Hamdi Jomaly. This statement was filed by Alan Wong on October 19, 2010. **#113216. October 27, November 3, 10 and 17, 2010**

ACTION TO QUIET TITLE Alameda County Superior Court, Unlimited Jurisdiction No. H010510095 **Mike Novosfar**, Plaintiff, v. **Estate of Albert F. Leonard**, **Does 1-10**. Defendants. Plaintiff declares for cause of the action as follows: 1. Plaintiff is an individual residing in Alameda County, and this action concerns title to real property located within Alameda County. 2. Albert F. Leonard is owner of record of the real property herein at issue. He is deceased, and is referred to hereinafter as "decedent". 3. The true names and capacities of those defendants sued herein as does 1-10 are unknown to plaintiff, and plaintiff will seek leave to amend this complaint when these become known. 4. On or about November 1996, plaintiff contracted with decedent for the purchase, with option to purchase, real property known as 2392 Belvedere Avenue in San Leandro, Alameda County, hereinafter "premises". A copy of that contract is affixed hereto. 5. The lease was for a term of seven years, with rent of \$517 per month. The contract further provided for a down payment on the option in the amount of \$10,000, with subsequent payments, during the seven year term totaling an additional \$7400, payable in monthly installments of \$271.20. 6. As a prerequisite for exercising his option to purchase the premises, plaintiff was also obligated to make payments on the mortgage. 7. At all times during the seven year term of the contract, plaintiff, either personally or through his agent Gal Arroyo, paid the \$10,000 down payment, paid the monthly option payments, paid the monthly rent, paid the monthly payments on the premises' mortgage, and also paid the taxes on the premises. Even after the expiration of the contract, plaintiff continued to pay these monies. 8. The contract provided that if the plaintiff performed all of these things, that title would pass to him at the expiration of the contract period. 9. In 2003, at the expiration of the term of the contract, plaintiff conveyed his intention to exercise the option to purchase, by contacting decedent at his address, by contacting decedent's son, and by contacting decedent's attorney. 10. Despite all of the above, decedent failed to convey title to plaintiff as obligated under the contract. Decedent dies in the latter part of 2007, with plaintiff still in possession of the premises, and still paying the mortgage. 11. Plaintiff is entitled to the specific performance of the contract, and to an order quieting title in the premises, as against any and all adverse claims. Wherefore, plaintiff prays for specific performance of the contract, to an order quieting and conveying title to him in the instant premises, for attorney fees and costs as provided by law, and for such further relief as may be just. Dated: 4/19/2010, signed Dave Linn, Attorney for Plaintiff.

Verification I am the plaintiff herein, and I verify under penalty of perjury that the facts stated in the foregoing complaint are true to the best of my knowledge and information. Executed at Berkeley California signed Mike Noushfar. Endorsed filed Alameda County on 4/22/2010 Clerk of the Superior Court by Alicia Espinoza, deputy. **#113209. October 20, 27, November 3 and 10, 2010**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0331024-00 The following person is doing business as **BMD Construction**, 4104 24th St #342 San Francisco, CA 94114. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Brandain MacDomhnaill. This statement was filed by Alan Wong on October 15, 2010. **#113217. October 27, November 3, 10 and 17, 2010**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0331033-00 The following person is doing business as **David A Barber Design**, 144 Bulkley Ave Sausalito, CA 94965. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed David Barber. This statement was filed by Magdalena Zevallos on October 25, 2010. **#113219. October 27, November 3, 10 and 17, 2010**

ORDER TO SHOW CAUSE Child Custody, Child Support, Visitation, Injunctive Order, Property Sale CASE NUMBER **FL100482** SUPERIOR COURT OF CALIFORNIA, COUNTY OF HUMBOLDT 825 Fifth Street Eureka, CA 95501 PETITIONER/PLAINTIFF: Linda J. Ives RESPONDENT/DEFENDANT: William J. Ives, IV TO: William J. Ives, IV You are ordered to appear in this court as follows to give any legal reason why this relief sought in the attached application should not be granted. If child custody or visitation is an issue in this proceeding, Family Code section 3170 requires mediation before or concurrently with the hearing listed below. Date: Nov 30, 2010 Time: 9am Dept: Family Court Room: #6 The address of the court is same as noted above. The court further orders that a completed Application for Order and Supporting Declaration (form FL-310), a blank Responsive Declaration (form FL-320), and the following documents be served with this order: a. (1) Completed Income and Expense Declaration (form FL-150) and a blank Income and Expense Declaration, b. Time for service shortened. Service must be on or before: 5 days before hearing. Any responsive declaration must be served on or before: 2 days before hearing. c. You are ordered to comply with temporary orders attached. NOTICE: If you have children from this relationship, the court is required to order payment of child support based on the incomes of both parents. The amount of child support can be large. It normally continues until the child is 18. You should supply the court with information about you finances. Otherwise, the child support order will be based on the information supplied by the other parent. You do not have to pay any fee to file declarations in response to this order to show cause (including a completed Income and expense Declaration (form FL-150) or Financial Statement (Simplified) form FL-155) that will show your finances). In the absence of an order shortening time, the original of the responsive declaration must be filed with the court and a copy served on the other party at least nine court days before the hearing dates. Add five calendar days if you serve by mail within California. (See Code of Civil Procedure 1005 for other situations). To determine court and calendar days, go to www.courtinfo.ca.gov/selfhelp/courtcalendars/. Date: Sep 01 2010 signed Hon. Michael P. Eannarino, Commissioner of Filed Superior Court of California County of Humboldt Sep 03 2010 by Candy. **Publication dates: October 27, November 3, 10 and 17, 2010. L#113214**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0331045-00 The following person is doing business as **Embody Thyse**, 1553 B Sloat Blvd #513 San Francisco, CA 94132. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10/26/10. Signed Elizabeth Lowell. This statement was filed by Marielyne L. Argente on October 26, 2010. **#113225. November 3, 10, 17 and 24, 2010**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0331087-00 The following person is doing business as **Giovanni's Pizza Bistro**, 3839 Mission St San Francisco, CA 94110. This business is conducted by limited liability company. Registrant commenced business under the above-listed fictitious business name on the date 4/10/08. Signed Maricela Perez. This statement was filed by Susanna Chien on October 27, 2010. **#113222. November 3, 10, 17 and 24, 2010**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0331145-00 The following person is doing business as **Milkman Sound**, 437A Steiner St San Francisco, CA 94117. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Tim M. Marcus. This statement was filed by Jennifer Wong on November 1, 2010. **#113230. November 10, 17, 24 and December 1, 2010**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0331165-00 The following person is doing business as **Alan Garmeson Flat/Bent Glass Sales**, 1401 Mendell St San Francisco, CA 94124. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Alan J. Garmeson. This statement was filed by Alan Wong on November 1, 2010. **#113227. November 3, 10, 17 and 24, 2010**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE Date of Filing Application: **October 28, 2010**. To Whom It May Concern: The name of the applicant is: **Fresca Restaurants Inc.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 737 Irving St, San Francisco, CA 94122-2409. Type of License Applied for: **47- ON-SALE GENERAL EATING PLACE**. **Publication dates: November 10, 17 and 24, 2010 L#113232**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES Date of Filing Application: **November 4, 2010**. To Whom It May Concern: The name of the applicant is: **Caluz Inc.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 524 Valencia St, San Francisco, CA 94110. Type of License Applied for: **47- ON-SALE GENERAL EATING PLACE**. **Publication dates: November 10, 17 and 24, 2010 L#113231**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-10-547226. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Latoya A Peaks for change of name. TO ALL INTERESTED PERSONS: Petitioner **Latoya A Peaks** filed a petition with this court for a decree changing names as follows: Present Name: Latoya A Peaks Proposed Name: **Josephine A Peaks**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Dec 9, 2010. Time: 9:00 AM room - 218. Signed by James J McBride, Presiding Judge on November 8, 2010. Endorsed Filed San Francisco County Superior Court on November 8, 2010 by Mary Ann Moran, Deputy Clerk. **Publication dates: November 10, 17, 24 and December 1, 2010. L#113233**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-10-547256. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Charles Alex Newman for change of name. TO ALL INTERESTED PERSONS: Petitioner **Charles Alex Newman** filed a petition with this court for a decree changing names as follows: Present Name: Charles Alex Newman Proposed Name: **Lex Lightning**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Dec 23, 2010. Time: 9:00 AM room - 218. Signed by James J McBride, Presiding Judge on October 22, 2010. Endorsed Filed San Francisco County Superior Court on October 22, 2010 by Deborah Steppe, Deputy Clerk. **Publication dates: October 27, November 3, 10 and 17 2010. L#113218**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-10-547271. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Linda Gerard and Daniel Grossman for change of name. TO ALL INTERESTED PERSONS: Petitioner **Linda Gerard and Daniel Grossman** filed a petition with this court for a decree changing names as follows: Present Name: Noah Gerard Grossman Proposed Name: **Noah Samuel Gerard-Grossman**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Jan 4, 2011. Time: 9:00 AM room - 218. Signed by James J McBride, Presiding Judge on October 29, 2010. Endorsed Filed San Francisco County Superior Court on October 29, 2010 by Elias Butt, Deputy Clerk. **Publication dates: November 3, 10, 17 and 24 2010. L#113226**

SUMMONS (FAMILY LAW) CASE NUMBER **FL100482** NOTICE TO RESPONDENT: WILLIAM M. IVES, IV. YOU ARE BEING SUED. THE PETITIONER'S NAME IS: LINDA J. IVES. YOU have **30 CALENDAR DAYS** after this Summons and Petition are served on you to file a Response (form FL-120 or FL-123) at the court and have a copy served on the petitioner. A letter or phone call will not protect you. If you do not file your Response on time, the court may make orders affecting your marriage or domestic partnership, your property, and custody of your children. You may be ordered to pay support and attorney fees and costs. If you cannot pay the filing fee, ask the clerk for a fee waiver form. If you want legal advice, contact a lawyer immediately. NOTICE: The restraining orders are effective against both spouses or domestic partners until the petition is dismissed, a judgment is entered, or the court makes further orders. These orders are enforceable anywhere in California by any law enforcement officer who has received or seen a copy of them. NOTE: If a judgment or support order is entered, the court may order you to pay all or part of the fees and costs that the court waived for yourself or for the other party. If this happens, the party ordered to pay fees shall be given notice and an opportunity to request a hearing to set aside the order to pay waived court fees. The name and address of the court are: HUMBOLDT, 825 Fifth Street Eureka, CA 95501. The name, address, and telephone number of petitioner's attorney, or petitioner without an attorney are: Mark W. Hapgood #128743 816 Third Street Eureka, CA 95501 707-443-5956. Notice To The Person Served: You are served as an individual. Date: Sep 01, 2010 by Kerri Keenan, Clerk; Lola K, Deputy Clerk. **Publication Dates: October 27, November 3, 10 and 17, 2010. L#113213**

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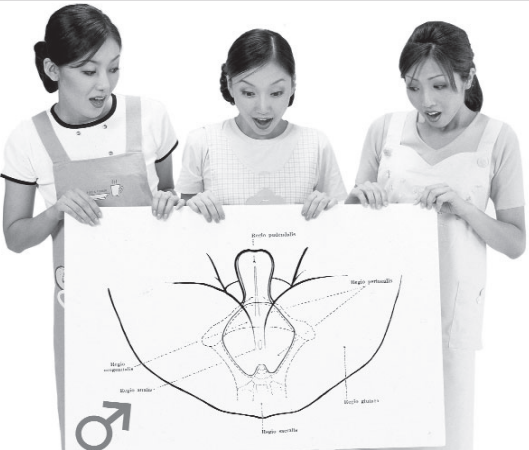
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Love stinks

By Andrea Nemerson

> andrea@altsexcolumn.com

Dear Andrea:

I am newly pregnant and confused. I'm wondering about "pregnancy nose" and why all of a sudden my husband smells so bad to me. I have subtly hinted that he should take a shower before bed, but he showers in the morning and thinks I'm crazy to suggest taking another one. Lots of things smell bad to me right now. Garlic is gross, and I usually *love* garlic. Cheese and meat are completely disgusting, so much so that that all of a sudden I'm mostly a vegetarian. I can live with that — but thinking my husband is disgusting is not okay.

*Love,
Nosy*

Dear Nose:

One of the many perks of pregnancy is that we get to announce what we require of other people, partners especially. I have certainly seen women abuse this privilege, becoming iron-fisted little martinets ordering coworkers to change their eating habits or insisting that strangers on the next park bench over extinguish all smoking materials. But I suspect such people were nasty pieces of work before they got pregnant. Nice people are still nice enough even under the influence of bonkers hormones. You may wish to leap up and spray the garlic-beef consumers at the next table with Lysol, but you wouldn't do it, right?

Neither will you let loose on your husband and tell him to get his OMG-stinky-paws-off-you-Jesus-Christ he makes you sick. But you have my permission to let him know, gently, that your wacky pregnancy hormones have produced the phenomenon often referred to as Bionic Nose and, through no fault of his own hygiene habits, you are having a hard time dealing with his entirely normal mammalian pong.

The Bionic Nose phenomenon is a weird one. It's pretty clearly estrogen-fueled — women in general, um, smell better than men do, and it's heightened in pregnancy and during ovulation, when it almost certainly plays a role in partner-choice and the increased randiness most women report at midcycle.

Obviously a heightened sense of smell and its associated squeamishness can help steer a pregnant hunter-gatherer away from tainted or toxic choices, but it comes in less handy when it renders stomach-turning otherwise perfectly nice things like a roast beef sandwich or your husband.

All well and good, you say, but what to do now with Ol' Stinky there? As we've already covered, ask him to shower. Blame it on the hormones. I'm actually opposed on principle characterizing hormones as funny little imp-things that possess you and make you do and feel ridiculous things. Hormones and neurotransmitters are why and how we feel things, and I'm sorry to say that the ridiculous things we do and feel are *real*; they both cause and are caused by the release and reuptake of body-and-brain chemicals. That's how it works. But you are pregnant, and I'll cut you some slack. Go ahead, blame the 'mones.

Oh, here's an interesting side note, and one you can use if you need to mollify a husband who now feels stinky and rejected: many women discover that postpartum (and perhaps throughout the entire breast-feeding period) they stink like goats. Maybe that helps?

*Love,
Andrea*

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